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THE

Manual of Phonography.

BY

BENN PITMAN AND JEROME B. HOWARD.

CINCINNATI:
PHONOGRAPHIC INSTITUTE.
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PREFACE.

This work is a revised edition of the Manual of Phonography, by Benn Pitman, the first edition of which appeared in 1855, and which, for thirty years, has been the standard text-book of Phonography in America. While a number of new features appear in the following pages which were not a part of its predecessor, the plan of presenting the system is essentially the same, it being felt that any marked change in method would be accompanied by a diminution of that clearness and simplicity for which that book has been so long conspicuous, and which made it so eminently successful as a text-book both for self and class instruction.

It is natural, considering the astonishing spread of Phonography of late years, that many variations upon the recognized system should be published, and, to a limited extent, adopted. The authors of this book have felt, however, after careful examination and test of these supposed improvements, that, for the most part, they were but the expression of mere individual taste or caprice. Those changes and additions to the system which have been adopted in the present work, it is believed are such as are of real importance and they have all stood the test of some years of actual practice, and have received the general approval and adoption of reporters and phoneticians.

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INTRODUCTION.

It is nearly half a century ago that PHONOGRAPHY was published in its earliest form by ISAAC PITMAN, of Bath, England. Since that time, upwards of two and a half million copies of text-books on the art have been printed, tens of thousands of men and women have practiced phonetic shorthand writing as a profession, and many thousands more have saved an incalculable amount of time and labor by using Phonography for all the purposes for which the ordinary longhand had before been used. It has, to a great extent, revolutionized the methods of conducting journalism, proceedings at law, and business management, and is today one of those indispensable agencies in modern life which take rank with the telegraph and railroad.

The popularity accorded Phonography has arisen through the insufficiency of the ordinary script to meet the demand of the age for a rapid and easy mode of putting words into written forms. There are two cardinal defects in the ordinary writing which make it a time-wasting and fatiguing process: (1), its extremely complicated outline, and (2), the unsystematic use of the letters. The latter fault applies, of course, equally to printing. These two defects have been transmitted to us from a period when writing was an empirical art.

The growth of every art is naturally from an empirical to a rational state. Every art has its beginning in random, incoherent efforts to attain some desired end. Of these efforts many, of course, fail, some succeed well, some indifferently. The experience gathered from the results of these experiments forms the basis of more definite and clearly-directed efforts, and when the experiments become exhaustive, covering a large range of facts and conditions, it becomes possible to recognize and formulate the underlying laws which govern the practice of the art—a science has been acquired. The art now receives a new birth, and may be reconstructed on the basis of a fore-knowledge of the conditions which are necessary to its most successful practice—it becomes a rational art.

"Again and again, at different epochs, men of various races have independently succeeded in inventing methods of Writing, which may be defined as 'the art of recording events and sending messages.' In all such cases the starting point and the general direction of development have been the same. Every system of writing has begun with rude pictures of objects; these pictures, more or less conventionalized, were gradually assumed as the representatives of words, and afterward became the symbols of more or less elementary sounds.

"To use the convenient technical phraseology, which is now generally adopted, we may say that writing began with Ideograms, which afterward developed into Phonograms.

"Ideograms may be defined to be pictures intended to represent either things or thoughts. There are two kinds of Ideograms: (1) Pictures, or actual repre-

sentations of objects; (2) Pictorial symbols, which are used to suggest abstract ideas.

"Phonograms may be defined as the graphic symbols of sounds. They have usually arisen out of conventionalized Ideograms, which have been taken to represent sounds instead of things. Phonograms are of three kinds: (1) Verbal signs, which stand for entire words; (2) Syllabic signs, which stand for the articulations of which words are composed; (3) Alphabetic signs, or letters, which represent the elementary sounds into which the syllable can be resolved.

"The development of alphabetic writing proceeds regularly through these five successive stages." *

In this progression may be seen an instance of the workings of what has been called "the law of the least effort." Writing, in its beginning, is rude and inartificial in the extreme, and attempts the representation of ideas. But ideas are almost infinite in number, and any system which attempts to represent them must be difficult and laborious beyond description. Words are fewer, and a word-system of writing is easier than an ideographic system. Syllables are still fewer. The elementary sounds of speech, though they admit of a multitude of combinations, are very few indeed. The simplest conceivable system of writing is that which we find latest in the order of evolution—a purely alphabetic system. It is based upon an analysis of the language which it represents into its elementary sounds, and gives to each a distinct sign, used to represent it, and it alone. Pure alphabetic writing is a rational art, and rests upon a knowledge of the elementary sounds of human speech, their modifications and combinations, which constitutes the science of Phonetics.

The characters with which our language is commonly represented have, in almost every instance, come down to us from the ancient Egyptian writing, which was, even at the time of its highest perfection, a mixed system of signs, representing ideas, words, syllables and elementary sounds. The first alphabet of which we know, having any claim to be called such, was used by the Phœnicians, who derived their signs from the Egyptians, with whom they had intimate maritime relations. There is little doubt that this alphabet came near to the true phonetic type. By the Phœnicians it was transmitted to the Greeks, from whom the Romans received it, in turn, modifying and adapting it to suit their very different and inferior tongue. Wherever Roman conquest went in Europe, Latin became the official language of the government, and in time contributed, to a greater or less extent, to the common speech of the conquered nations, and the Roman alphabet was adopted for the representation of that common speech. When, finally, Rome was overcome by the wild nations of the North, these seized upon the alphabet of the conquered as a part of the spoil, and strove to fit it to the representation of their own barbarous and uncouth vernaculars. The result of such a union was necessarily abnormal and absurd. The alphabet of the Phœnicians, unfit to clothe the sonorous language of the Greeks, was still less fit for the Latin tongue, and was a wholly inade-

* *The Alphabet*, Vol. I, p. 5. By Isaac Taylor, M.A., LL.D. Kegan Paul, Trench & Co., London, 1883.

quate instrument for the representation of the Celtic and Teutonic languages of Europe. With each remove from its earlier use, the alphabet was called upon to stand for sounds which were entirely foreign to the languages of which it was the natural garb; and, on the other hand, some of the sounds which it originally represented were lost. The result was, that what phonetic character still existed in the Roman alphabet was almost entirely lost, and the letters were used not only in diverse ways by different people, but were incongruously and inconsistently used by the same people.

Since then, the English language had its rise out of many distinct elements; Saxon, Danish, Norman-French, Latin and Celtic, all contributing more or less to it; and, in modern times, perhaps the most striking characteristic of our language is the readiness and ease with which it appropriates to itself and uses, as English, words taken from foreign tongues. The conventional orthographies of these many languages could not, in any manner assimilate, and the English of to-day is written with an orthography so far removed from the true character of an alphabetic system as to appear grotesque and barbarous when viewed in the light of a knowledge of the requirements of Writing as a rational art. An alphabet of twenty-six letters, of which three, being mere repetitions, are useless, is required to represent a language containing no less than forty distinct elementary sounds. The only way to eke out this insufficiency is to use a single sign to represent more than one sound, or to represent some sounds by combinations of signs. Both these expedients are actually employed in English spelling and so arbitrarily and inconsistently that no single sign in the alphabet can be said to have a fixed value. Not only is this true, but the evil extends further, and no single sound is invariably represented by the same sign or combinations of signs. The truth is, that there is no fixed, or even closely approximate, rule for English spelling or pronunciation. Every single word must be separately learned on the authority of the Dictionary!

Turn now to the other point of defect in our writing—that of the formation of the characters. The lengthy outline of the letters of the alphabet, while not its greatest defect, is the one most apparent. In the early days of alphabetic writing the signs were, as stated above, derived from the hieroglyphic ideograms of the Egyptians, and were cumbersome and lengthy in the extreme. These characters have been transmitted to us, modified and transformed through many centuries of use and abuse, so that now, though bearing scarcely the faintest resemblance to their prototypes, they are still awkward and lengthy, and necessarily make the process of writing a painful and tedious one.

This useless length of outline was perceived as long ago as the time of Cicero, when a method of shorthand writing was invented by his freedman and friend Tyro, which was based upon an abbreviated form of the Roman character, and was successfully used, it is said, by Roman notaries for taking verbatim reports of speeches in the Roman senate. It was much studied and practiced during the Empire, and only fell into disuse and neglect with the Latin tongue itself.

The first attempt at a system of English shorthand was published in 1588, by

Dr. Timothe Bright, who dedicated his book to Queen Elizabeth. From his time to 1837 no less than 200 systems of shorthand were devised and given to the world, beside many others never published. It may be safely said that not one of these stenographies, as they were called, ever, even approximately, realized the requirements of a practical shorthand, capable of being written with sufficient speed to follow the words of a fluent speaker, and, at the same time, adequately representing every word spoken so as to leave nothing in uncertainty and dependent upon the memory of the writer. They were all made on the same principle, that of devising brief forms to replace the letters of the English alphabet, and consequently followed the ordinary absurd spelling. The inventors of these systems failed because they recognized and attempted to remedy only one of the two intrinsic defects of the common script. But their work was not a fruitless one, for, in attempting to eliminate this defect, they ascertained, tested and recorded a vast variety of written signs, thus tending to define the limits between what is useful and what is unavailable in the rapid execution of graphic forms, and so, rendered possible and certain the earlier advent of a system of brief writing, fit for more general acceptance.

In 1837, Mr. Isaac Pitman, of Bath, England, published a system of shorthand, under the title of "Stenographic Soundhand." This publication quietly sold, but excited no general interest. Three years later, Mr. Pitman published a small engraved sheet, entitled "Phonography," which was sold for one penny. An entire system of writing was elaborated on this sheet; a system so simple and philosophic in its principles, and tending so certainly to that combination of celerity and legibility, which is the great requisite of a practical system of writing, that it attracted great attention. Suggestions for the improvements of the system were forwarded to its ingenious inventor from many quarters, and through the molding influence of a score of years of practical use, following its first publication, it assumed a form and consistency which is not likely to be much altered.

The system was founded on a correct analysis of English speech into its elementary sounds. The old orthography was utterly discarded, and it may confidently be asserted, that Phonography is the first recorded purely alphabetic system of writing. It recognizes and complies with those conditions which are indispensable to the rational practice of the art of writing. Its legibility and ease of acquisition soon caused it to drive away the arbitrary stenographies, out of which it had itself insensibly grown, for it not only supplied the place of these systems, but it also met requirements which they had never even attempted to satisfy. It offered to the merchant, the lawyer, the editor, the author, the divine and the student, a means of correspondence and of recording thoughts and events, with a velocity five-fold greater than they ever could attain by the use of the common script. And upon the reporter it bestowed the means of secure and legible verbatim reporting—a power unknown before its advent.

Probably no single characteristic of Phonography has done more to gain for it that popular recognition, which it has received in such full measure, than the fact that it admits of being written with various degrees of abbreviation, conformably with the use which is made of it. It is, therefore, unnecessary for the student, whose purpose is merely to obtain a brief and legible system of writing, for correspondence and all the other manifold uses of the ordinary longhand, to extend his study of the art into what is called the Reporting Style of Phonography, which is an extension of the simple system, to enable it to meet, in the fullest possible measure, the demands of the professional reporter—demands unknown to the ordinary writer. It is this which makes Phonography useful alike to all classes—to all who have need, from any cause, to put words on paper. This fact has been so far recognized that many of the public and private schools of this country and England have introduced it as a part of the regular course of study; and the time is evidently close at hand when a knowledge of the principles of Phonetics and of the practice of Phonography will be regarded as an indispensable feature of a liberal education.

THE

MANUAL OF PHONOGRAPHY.

SPEECH.

1. SPEECH, physiologically considered, is the result of the joint operation of the vocal and articulating organisms upon the current of expired breath.

2. Underlying both these organisms, and essential to both, are the lungs, which, with reference to speech, simply perform the office of a pair of bellows, drawing in and expelling the air. It is the return current of air, which, having become vitiated in the process of oxygenating the blood, is expelled preparatory to taking in a fresh supply, that forms the *material* basis of speech.

3. THE VOCAL ORGANISM consists of the Trachea, the Larynx, and the Pharynx. The first of these (often called the wind-pipe) is the air-tube which forms the direct avenue through which air enters and leaves the lungs. At its upper extremity it widens into a pear-shaped box of cartilage called the Larynx, which is situated in the fore part of the neck above the trachea and below the base of the tongue. It is formed of several thin plates of cartilage, articulating upon each other, and which are so provided with muscles as to be capable of considerable variation in their relative position. Within the larynx, and stretched across it from back to front, are the two vocal cords or ligaments. The edges of these two ligaments, when stretched by the muscular action of the larynx, are parallel and nearly or quite in contact, forming an elastic, membraneous diaphragm or partition in the air passage at this point. The slit or opening between the vocal ligaments is called the glottis. The production of high or low sounds depends upon the tension of the vocal ligaments, and perhaps also, to some extent, upon some modification

in the shape of the larynx and in the length of the trachea. When the vocal ligaments are tightened and the edges brought nearly or quite in contact, expired breath can not pass through without causing a vibration, thereby producing a sound, the pitch of which, as before said, depends upon the tension of the ligaments. The pharynx is a muscular and membraneous passage that connects the cavity of the mouth with the larynx and æsophagus (or gullet) below and with the nasal passage above. Though not strictly employed in the production of sound it aids by its resonance in intensifying the vibrations of the vocal ligaments.

4. THE ARTICULATING ORGANISM is peculiar to man, in whom alone of all the animal creation it is found in any considerable perfection. It consists of the arched Hard Palate, the serried rows of Teeth, and the flexible and elastic Lips, Tongue, and Soft Palate. A great variety of positions may be assumed by these organs, which form a chain of contacts running from the lips—the most external, to the soft Palate—the most internal; and thus a corresponding variety of modifications may be given to the expired breath.

5. A correct physiological classification of the elements of speech can be obtained only by considering the sounds in relation to these two organisms.

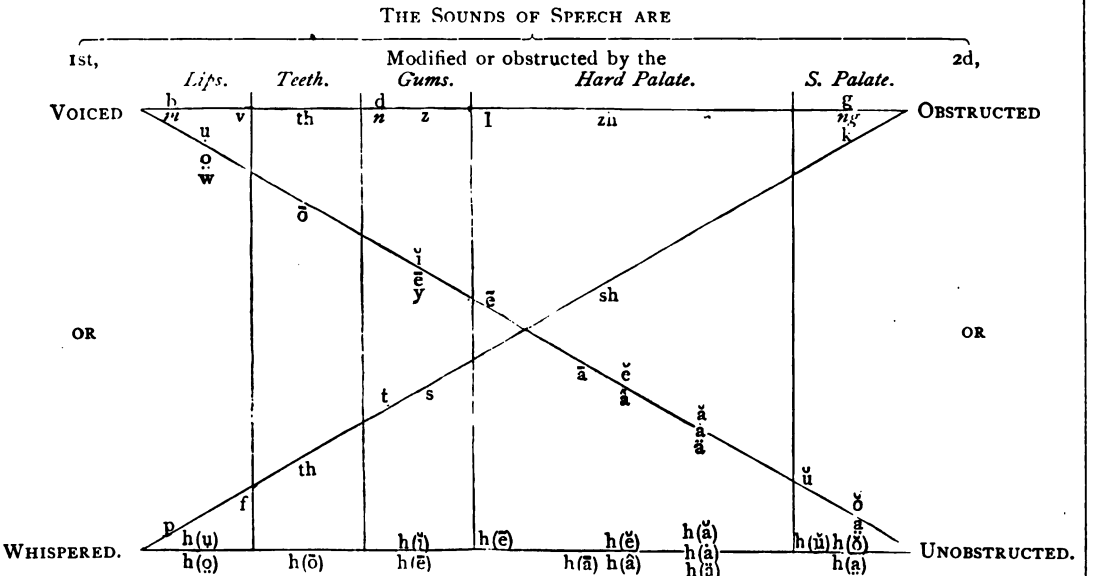
6. If a sound of speech be considered with reference to the vocal organism it will be found to be either (*a*) Voiced or (*b*) Whispered—that is to say, it is produced either (*a*) with a vibration of the vocal cords, or else (*b*) without such a vibration. If it be considered with reference to the articulating organism, it will be found to be either (*a*) Obstructed or (*b*) Unobstructed—that is, in its production (*a*) there exists a contact between certain of the articulating organs, or (*b*) there is no such contact. It is evident, furthermore, that while a given sound belongs to a certain class (*a* or *b*), with reference to one organism, it may belong to either class (*a* or *b*), with reference to the other organism; and thus, of necessity, we have the four grand divisions of the elements of speech, as follows:

1. Sounds that are Voiced and Obstructed (Sonants).
2. Sounds that are Voiced and Unobstructed (Vowels).
3. Sounds that are Whispered and Obstructed (Surds).
4. Sounds that are Whispered and Unobstructed (Aspirates).

7. A careful study of the diagram on the following page will assist the student to understand this classification, and, at the same time, indicate what particular sounds belong to each class. On the line joining the words *Voiced* and *Obstructed*, the Sonants are arranged, according to the order of their formation, along the line of articulations running from the lips to the soft palate; and the Vowels, Surds, and Aspirates are similarly arranged upon their respective lines. With respect to length, sounds may be either short and abrupt, or prolonged and continuous, and in the diagram the short sounds are uniformly placed immediately above the line and the long sounds immediately below it. The medial quality of the vowel a is indicated by its being placed exactly on the line. The Nasal Continuants, *m*, *n*, and *ng* are indicated in italic type, and the Liquids, l and r in a heavy faced letter. The diacritical marks placed to the vowels and aspirates are those employed in Webster's Unabridged Dictionary, as follows:

ā heard in āle.
ă " " ădd.
â " " âir.
ä " " ärm.
å " " åsk.
ą " " ąll.
e " " ēve.
ĕ " " ĕnd.
ẽ " " ẽrmine.
ĭ " " ĭll.
ō " " ōld.
ŏ " " ŏdd.
o " " prove.
ŭ " " ŭs.
u̇ " " pu̇t.

A CLASSIFICATION OF THE ELEMENTARY SOUNDS OF THE ENGLISH LANGUAGE.



PHONOGRAPHY.

8. A philosophic system of writing should present an orderly arrangement of all the sounds of the language it professes to represent. It should possess an appropriate sign for every distinct sound of that language; and, to be a brief and practical system, its signs should be of the simplest kind. Phonography, it is believed, complies with these conditions.

9. The term "consonant" has not been employed in the preceding portion of this work, as its meaning was not considered sufficiently exact. It may, however, be employed with great convenience to indicate any *sound or sign* other than a vowel.

10. From the nature of the Phonographic system, the consonants must first be described. They are represented by lines derived from the following geometric diagrams:

11. The short sounds, or Explodents—an abrupt and somewhat unmusical class of sounds—are appropriately represented by unyielding right lines. The order in which the sounds of each group are arranged accords with the position of the organs by which they are obstructed.

12. It will be seen that advantage is taken of the relationship existing between the whispered and vocal consonants to represent the thin, or whispered articulation of each pair, by a thin, light sign, and the vocal, or thickened sound, by a thicker sign. Similar sounds are thus indicated by similar signs. The mind perceives, and the hand feels the consistency of making a thin stroke for a light sound, and a heavier stroke for its deeper and louder sound.

13. The Continuants, a more flowing and yielding class of sounds, are represented by curved and flowing lines. The arcs formed by dividing the circle, first by a horizontal and a vertical line, and sec-

ondly by oblique lines, inclined at an angle of 45 degrees, give eight positions, sufficiently distinct to be used without confusion; and, as they may be made both light and heavy, we are provided with signs for the Continuants. Those continuant sounds, which are produced by means of a friction or rustling of the breath upon the organs of articulation through a very much constricted but not quite closed position, are called Fricatives. They exist uniformly in pairs, like the Explodents above, and as with them, the distinction between the whispered and voiced members of each pair is indicated by making the stroke light and shaded. They are:

14. The remaining Continuants exist only as voiced articulations; the whispered counterpart being lacking in English speech. They are therefore represented by the most convenient of the remaining curves, irrespective of shade.

15. The Liquid murmurs *l* and *r* are represented:

16. The Nasal murmurs are:

17. All the obstructed sounds of the language are thus provided for. It is, however, necessary, for practical convenience, to provide consonant outlines for the coalescents *w* and *y*, sounds which seem to hold a middle position between vowels and consonants, and which are never used in English except immediately preceding vowels, with which they closely coalesce. They are thus represented:

18. The unobstructed whisper, or aspirate *h*, is also represented by a consonant form, thus:

19. Both the aspirate and coalescent are also provided with vowel signs, which will be explained in their proper places.

CONSONANTS:

THEIR SIGNS, NAMES, AND POWERS.

	Letter.	Phonograph.	Examples of its power. *Initial.*	*Final.*	Name.
Explodents	P		*p*ost	ro*p*e	pe
	B		*b*oast	ro*b*e	be
	T		*t*eem	fa*t*e	te
	D		*d*eem	fa*d*e	de
	CH		*ch*est	et*ch*	chay
	J		*j*est	edg*e*	jay
	K		*c*ane	loc*k*	kay
	G		*g*ain	lo*g*	gay
Continuants — *Fricatives.*	F		*f*ear	sa*f*e	ef
	V		*v*eer	sa*v*e	ve
	TH		*th*igh	wrea*th*	ith
	TH		*th*y	wrea*th*	the
	S		*s*eal	hi*ss*	ess
	Z		*z*eal	hi*s*	ze
	SH		*s*ure	la*sh*	ish
	ZH		*j*our (Fr.)	rou	zhe
Continuants — *Liquids.*	L		*l*ull	fa*ll*	el
	R		*r*oar	fo*r*	ar
Continuants — *Nasals.*	M		*m*et	see*m*	em
	N		*n*et	see*n*	en
	NG		.....	si*ng*	ing
Coalescents	W		*w*et	.....	way
	Y		*y*et	.....	yea
Aspirate	H		*h*and	.....	hay

DIRECTIONS TO THE STUDENT.

20. Phonography should be written on ruled paper. Copy books are prepared expressly for learners with double lines, between which the Phonographic characters are to be written. This secures uniformity of size; but double lines, although a convenience, are not essential to the beginner. Use a pen, generally, and occasionally a pencil; but do not confine yourself to either. When Phonographic lessons are received in class, it is best to use a pencil, while the exercises written at home, which are supposed to be prepared with greater care, should be written with a pen.

21. Phonography can be most rapidly written with the pen or pencil held between the first and second fingers, and kept in place by a slight pressure of the thumb. The hand and arm should be allowed to rest in the easy attitude assumed for drawing; that is, the one in which a vertical line is most easily struck. If Phonographic strokes were inclined in a uniform direction, as in the common longhand, it would be better to hold the pen or pencil in the usual manner, between the thumb and first finger, with the right elbow near to the side; but, as lines in Phonography are struck also in a vertical or horizontal position, or slope down towards the right, the pen or pencil should be held as here directed. In the position here recommended, there is a freer action of the muscles of the hand, and less liability of fatiguing the thumb and fingers when writing for a long time.

22. Write slowly and carefully at the outset. The foundation of a good style of writing can only be laid by precision in the formation of the Phonographic characters by the student in his early exercises. Form your letters at first as though you were drawing, rather than writing them. Rapidity can be secured by repetition and practice; and, by careful and diligent practice, both rapidity and accuracy may be attained. If, however, your desire to write fast is permitted to outweigh your resolution to write well, you will not only delay your attainment of real swiftness, but you will most likely confirm in yourself a slovenly and illegible style of writing.

23. Do not content yourself with writing each letter, combination, or illustrative word, once only. Make it a rule to familiarize yourself

with every Phonographic character or word that comes under your notice before you leave it. This is best done by filling at least one line of your copy book with each illustration that is presented. It is only by *repetition* that you can hope to become familiar with the new signs, and unless this is done it is impossible for you to become a rapid writer.

24. During the first month of your practice, you should make it a rule,

(*a*) To name each character aloud as you write it.

(*b*) To trace each character as you read it.

(*a*) By pronouncing each character aloud as you write it, the ear, the eye, and the hand are being trained at the same time: the ear to recognize the sound, the hand to shape its sign, and the eye to judge the accuracy of its form. No student can expect to become a good writer of Phonography whose ear, eye, and hand have not been equally trained.

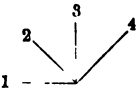
(*b*) When reading the Phonographic exercises in the Manual, or reading over your own writing, let it be your practice to *trace* the outline of each word as you read it, by using a sharpened, wooden point, or a pen without ink.

25. It will greatly facilitate your acquirement of Phonography if you carefully read and review each day the exercises written on the pre ceding one. They should be read and re-read till they can be deciphered without hesitation. The neglect of this rule will waste your time, cause you to overlook much that you might profitably review, and in other ways hinder, rather than advance, your progress in this useful art.

26. Each page of exercises in this work should first be read, and afterwards written, in the student's copy book. Do not read through the entire work before commencing to write, still less need you display your skill by attempting to "puzzle out" sentences at the end of the book, before you are familiar with the simple letters of which they are composed. This advice will only be needed by those who have not the good sense to perceive, or whose minds have not been so far disciplined by study as to know that no art or science can be successfully studied that is not commenced and continued in a systematic manner.

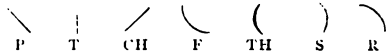
CONSONANTS.

27. An examination of the consonants on the opposite page will show that every line, straight or curved, employed in the phonographic alphabet, is written in the direction of one of the lines in the following diagram:



28. The lines in the second and fourth directions are inclined exactly midway between a vertical and a horizontal line.

29. Upright and sloping strokes are written from top to bottom, thus:



except

The letter *l*, which, when standing alone, is written upwards, and

The letter *h*, which is invariably written upwards.

30. When the phonographic consonants are written alone, they should rest upon the line. The letters should not, at first, be made smaller than they are in these pages. This size is best adapted to the learner's practice, and is the one most likely to ensure accuracy and neatness in writing. When he can trace the characters with ease, he may, with advantage, reduce them to one-eighth of an inch.

31. The heavy curves should not be made heavy throughout, as this would give them a clumsy appearance, but merely in the center, and taper off towards each extremity. Let the distinction between light and heavy strokes always be made by writing the light strokes very light, rather than by making the heavy strokes very heavy.

32. The opposite page, and all the shorthand exercises that follow, should first be read (each letter, as it is named, being traced with the wooden point), and afterwards written in the student's copy-book, and each letter pronounced aloud as it is written. The exercise should be re-written as often as necessary to produce accurate formation of the characters.

EXERCISE ON THE CONSONANTS.

P, B

T, D

CH, J

K, G

F, V

TH, *TH*

S, Z

SH, ZH

L

R

M

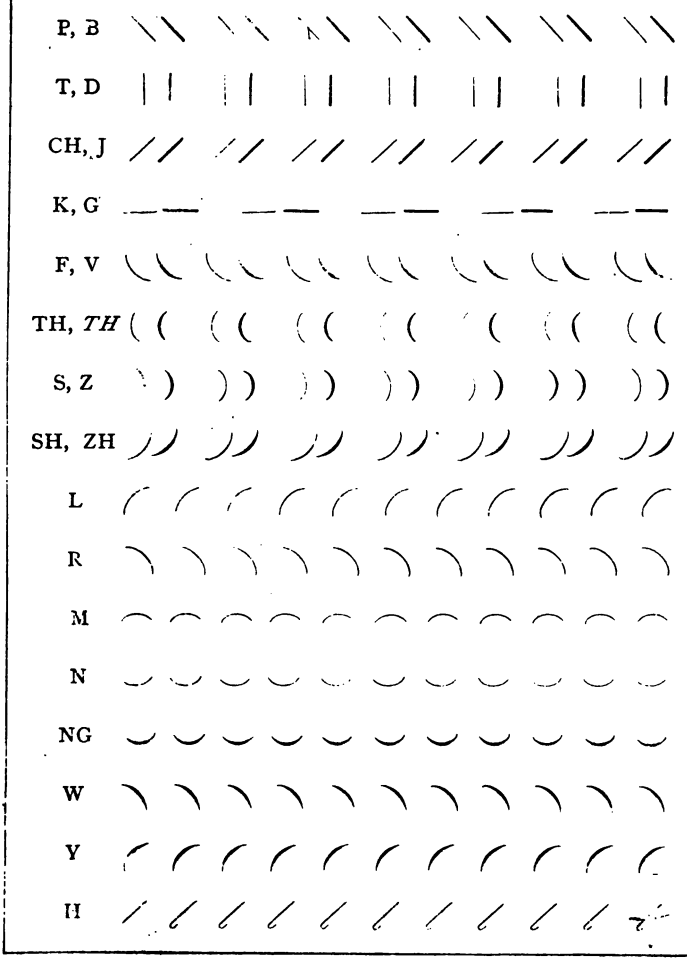
N

NG

W

Y

H



COMBINATIONS OF CONSONANTS.

33. Consonants, when joined to others, should be written in the same direction as when standing alone, excepting

The letter) *sh*, which, when standing alone, is best written downwards, but when joined to another consonant is sometimes more conveniently struck upward, and

The letter (*l*, which, when standing alone, is written upward, but when joined to another consonant may be written either upward or downward. See lines 14 and 15.

34. All the consonants of a combination or word must be written without lifting the pen; the second letter beginning where the first ends, and the third beginning at the end of the second, etc.

35. Combinations of horizontal letters and combinations where there is but one descending letter should rest upon the line. In such combinations as

where a horizontal letter is followed by a descending one, the first letter should be written sufficiently high to allow the second to rest upon the line.

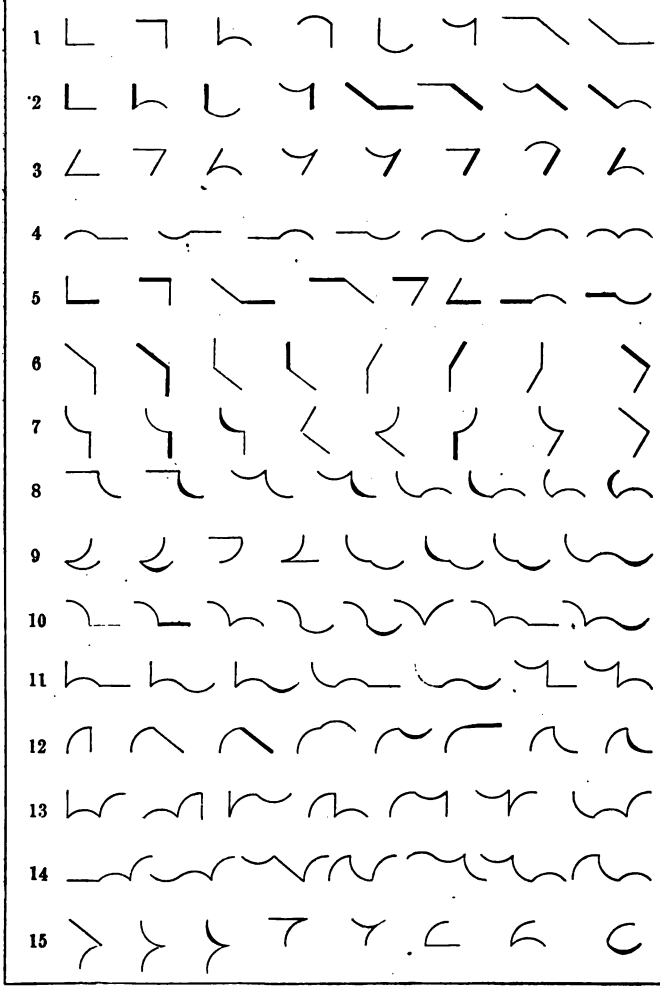
36. When two descending letters are joined, as in line 6, the first should be made down to the line and the second below it.

37. When two straight letters of the same direction are joined, such as *p-p*, *t-t*, *ch-j*, they are made double the length of a single consonant, and, by advanced writers, with a single movement of the pen.

38. An angle should always be made in joining *f-n*, *v-n*, *l-m*, and similar combinations. Such outlines as *b-ng*, *p-n*, *th-n*, have no angle, and should be made with a continuous movement of the pen.

39. The opposite exercise should be practiced as directed in paragraph 32, after which, as a test of the thoroughness of his work, the student should write the Writing Exercise on page 100, and then read and carefully correct his work.

Exercise.



LONG VOWELS.

40. The alphabet of a language professedly contains a letter for every sound heard in the distinct utterance of that language. The Roman alphabet at present in use, does not, as has been shown, provide a sufficient number of letters to represent the obstructed sounds, or consonants; it is still more deficient in providing representative signs for the unobstructed vocal sounds of the language. The *a*, *e*, *i*, *o*, *u*, scale is therefore abandoned in the Phonographic system, and one more philosophic and complete adopted in its stead.

41. Provision is first made for the six primary or long vowels of the language, as heard in the following words:

eel	aim	alms	all	old	ooze
E	A	AH	AW	O	OO

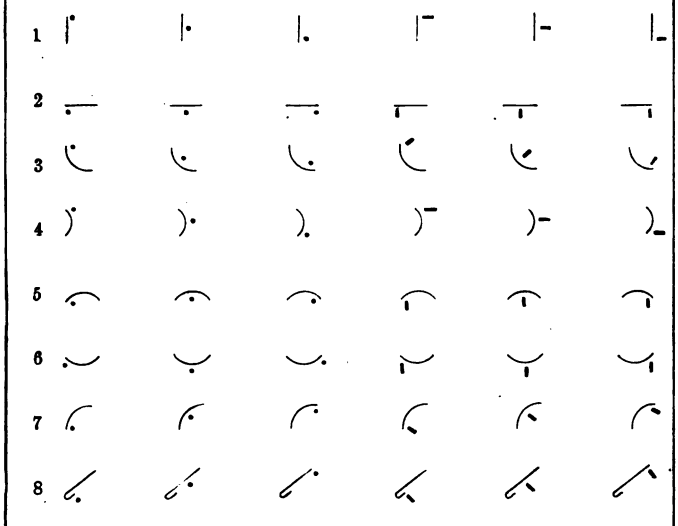
42. The first three sounds are indicated by a dot placed respectively at the beginning, middle, or end of a consonant; the last three by a short stroke or dash in the same positions. These dots and dashes are written close to, but should not touch, the stroke consonant to which they are written; thus,

E A AH AW O OO

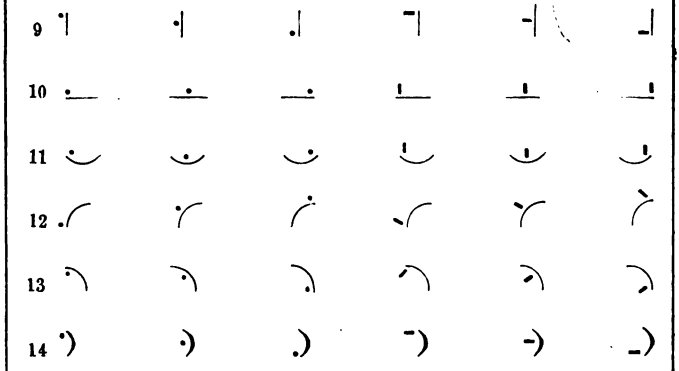
43. The upright line (the Phonographic sign for *t*) to which the vowel marks are here placed, is merely used to indicate their positions, namely, at the beginning, middle, or end of the consonant: they are hence called, respectively, first place, second place, and third place vowels.

44. The vowel sign, when placed on the left hand side of the upright or sloping letter, is read before the letter to which it is placed; when written on the right hand side, it is read after the consonant to which it is placed. When a vowel sign is placed to a horizontal character, such as ___ *k*, ⌒ *m*, or ⌣ *n*, it is read before when placed above, and after when placed below the consonant.

Vowels following Consonants.



Vowels before Consonants.



LONG VOWELS.—CONTINUED.

45. The unvarying rule for placing and reading the vowels, is to reckon from the *beginning* of the letter to which they are attached. Thus, the letters ⌒ *l*, and ⌒ *h*, being written upward, the vowels, when placed to these signs, are reckoned from the bottom, that being the beginning of the letter.

46. It will be seen from an examination of the words on the opposite page, that the dash vowels occupy the same relative position to all the consonants, that is, they are placed at right angles to the consonant stem, whatever the direction of the consonant may be.

47. The vowels should always be pronounced as single sounds; thus, *e*, as heard at the beginning of *eel; a* as in *ape; ah*, as at the beginning of *arm* (not as *a-aitch*); *au* as *awe* (not *a-you*); *o* as *owe; oo* as at the beginning of *ooze* (and not as *double-o*).

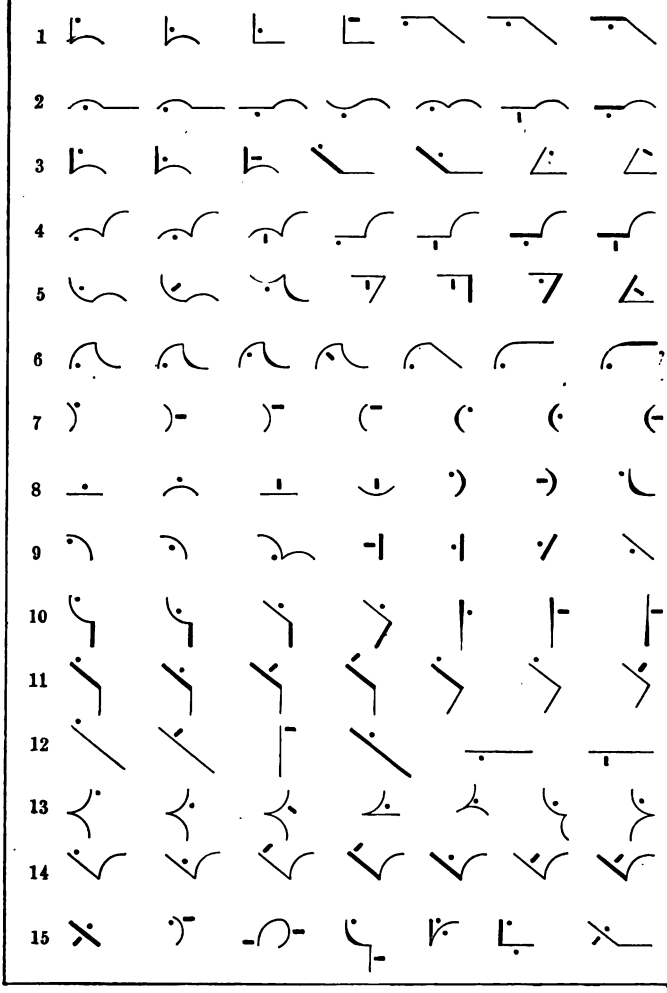
48. All the consonants of a word must be written without lifting the pen, and the vowel or vowels inserted afterward. The consonants of a word form what is termed its phonographic outline, or skeleton.

49. Such are the deficiencies of the common alphabet, and the consequent unphonetic character of English orthography, that the spelling of a word can seldom be taken as a guide to its pronunciation. In writing phonographically, therefore, the student must note what are the sounds of which a word is composed, and then write the letters provided for the representation of those sounds.

50. It may not, at first, be easy for the student to determine what are the exact sounds heard in any given word, but the difficulty of determining will diminish at every attempt, and the practice of noting the deliberate utterance of a word, as distinct from its usual, colloquial sound will tend to give accuracy and finish to the student's own pronunciation.

51. It is advised that the student, before writing the exercise on page 101, spell every word in it phonetically; that is to say, analyze each word into its phonetic elements. This practice need not be confined to the exercises, but should be pursued persistently, at convenient opportunities, until the difficulty mentioned in the last paragraph is entirely overcome.

Simple Words.



SHORT VOWELS.

52. In addition to the six long vowels previously explained, there are six short vowels used in English speech, as heard in the following words:

it ell am on up foot.

Between these short vowels and those introduced on the preceding pages, there exists a close relationship, which results from the fact that the position of the organs of speech in pronouncing the long vowels is nearly the same as that required for the utterance of the short ones, which will be perceived on pronouncing the words,

eat ale arm | awning ope food. |

53. The short vowels are properly represented by dots and dashes, placed in the same position as for the long vowels, but made light to indicate their briefer character. See line 1.

54. These short vowels are more easily and correctly pronounced in connection with a consonant, as *t*. Instead, therefore, of calling them *short e*, *short a*, etc., they may be *named*

it et at | ot ut oot |

55. When a vowel is to be written between two stroke consonants, it is possible to write it either after the first, or before the second. To avoid ambiguity, and to insure uniformity of practice among phonographers, the following rules should be observed:

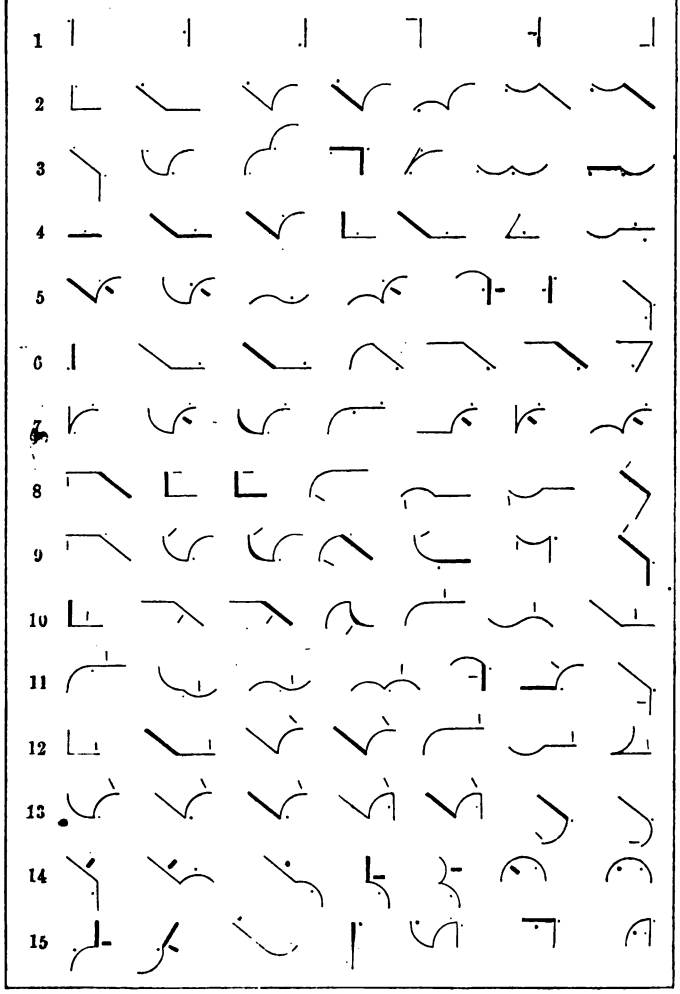
FIRST PLACE VOWELS are written after the first consonant.

SECOND PLACE VOWELS are written after the first consonant when they are long, and before the second when they are short. The length of a second place vowel is thus determined by its position, if it should not be by its size.

THIRD PLACE VOWELS are written before the second consonant.

56. When, however, two vowels occur between two stroke consonants, it is best to write the first vowel after the first stroke, and the second vowel before the second stroke, irrespective of the vowel place. See lines 14 and 15.

Words containing Short Vowels.



DIPHTHONGAL GLIDES.

57. The student has now had a sign given him for every elementary sound of the language. He is not, however, prepared to write all the words of the language until provided with signs for the three diphthongal glides heard at the beginning of the words *ice*, *oil*, and *owl*. These sounds are not elementary, but each is a coalition or union of two vowel sounds in a single syllable, or rather, a sound produced in gliding from the position of one vowel to that of another.

58. *I.* The diphthong heard at the beginning of the word *ice*, is a glide from the position of to the position of and is represented by the sign In this, as in the other diphthongs, the first element takes the accent and is extremely brief. The closely related, but somewhat more open diphthong, heard in the word *aye* (yes), is indicated by shading the first stroke of the sign .

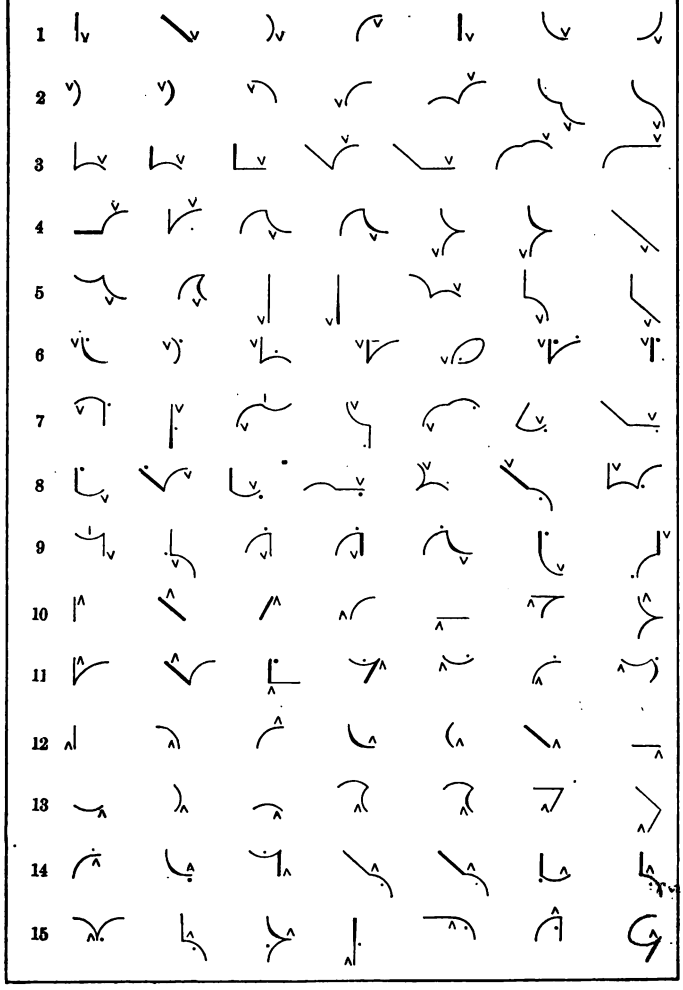
59. *OI.* The sound heard at the beginning of the word *oil* is a glide from the position of to the position of and is represented by the same sign inverted .

60. *OW.* The diphthong which begins the word *owl*, is produced by a glide from the position of to the position of and is represented by the sign .

61. It will be noticed that the position of the diphthong sign is determined by that of the final vowel of the glide. However, as *I* is represented by an absolute sign, that is, one which does not depend on position for its legibility, it may, when more convenient, be written in any position with reference to the consonant stroke.

62. The student will observe that the diphthong signs never change their direction, but always point exactly up or down. In this respect, they are unlike the vowel dashes which accommodate themselves to the direction of the stroke to which they are placed. See paragraph 46. For Writing Exercises, see page 102.

Words containing Diphthongs.



APPENDAGES.

63. With the signs already given it is possible to write a correct phonetic representation of any word in the language. But while these signs are much briefer than those of ordinary longhand, they are still inadequate to the purposes of a practical shorthand. Certain of the most frequently recurring sounds are therefore represented by additional signs, called appendages, consisting of circles, hooks, and loops attached in various relations to the alphabetic strokes, by which means the utmost desirable brevity of form may be secured. In attaching these appendages to the strokes two kinds of motion may be employed: one turning "to the right," like the hands of a clock, and which we will henceforth call *evolute* motion; the other turning in the reverse direction, "to the left," called *involute* motion.

EVOLUTE. INVOLUTE.

CIRCLES *S, Z.*

64. The most frequently occurring pair of consonants in the language is *s* and *z*. They are represented by the most easily formed appendage—a small circle o .

65. When attached to a straight letter, it is written in an involute direction. See line 1.

66. When attached to curves it follows the direction of the curve. See lines 2 and 3.

67. When used between two straight consonants the circle is written in the shortest direction—that is, always on the outside of the angle. See examples in lines 5 and 8.

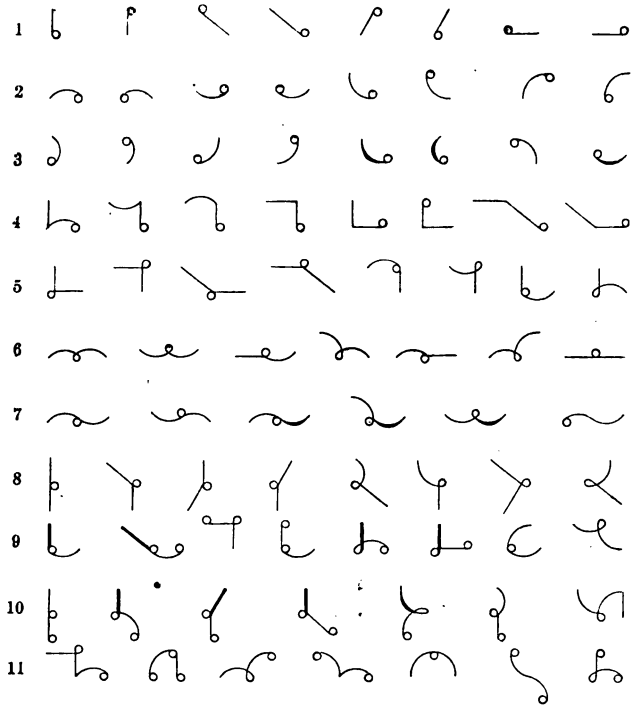
68. When written between two curves, it is usually placed on the inside of the first. See line 7.

69. When between a straight and a curved stroke, it is placed inside of the curve. See examples in lines 6 and 9.

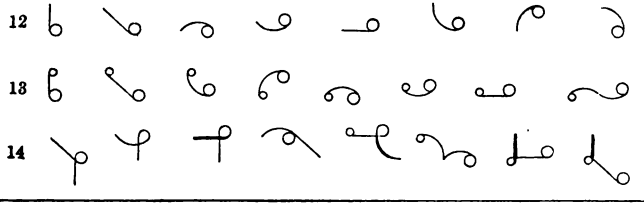
CIRCLES *SES, SEZ, ZES, ZEZ.*

70. The circle may be made double its usual size to stand for either of the sounds heard, as the last syllable of the words *recess, faces, possess, roses.*

Exercise on S and Z.

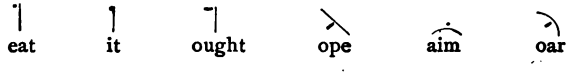


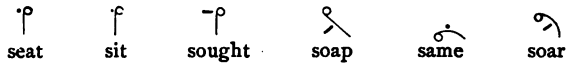
Exercise on Sez and Zez.



WORDS CONTAINING *S* AND *Z*.

71. In vocalizing, that is, inserting the vowels in outlines in which the circle *s* or *z* is used, the unvarying rule should be that the vowels are written and read with reference to their position to the stroke, and not with reference to the circle, to which a vowel can never be placed, *e. g.*:





72. IN READING, the circle *s* or *z* is invariably read first when it begins and last when it ends an outline.

73. IN WRITING, when a word begins or ends with *s* use the circle. See lines 1 and 2.

74. When a word ends with *z* use the circle. See examples in line 3.

75. When a word begins with *z* use the stroke. See line 15.

76. When a word begins with a vowel, immediately followed by *s* or *z*, use the stroke. See line 13.

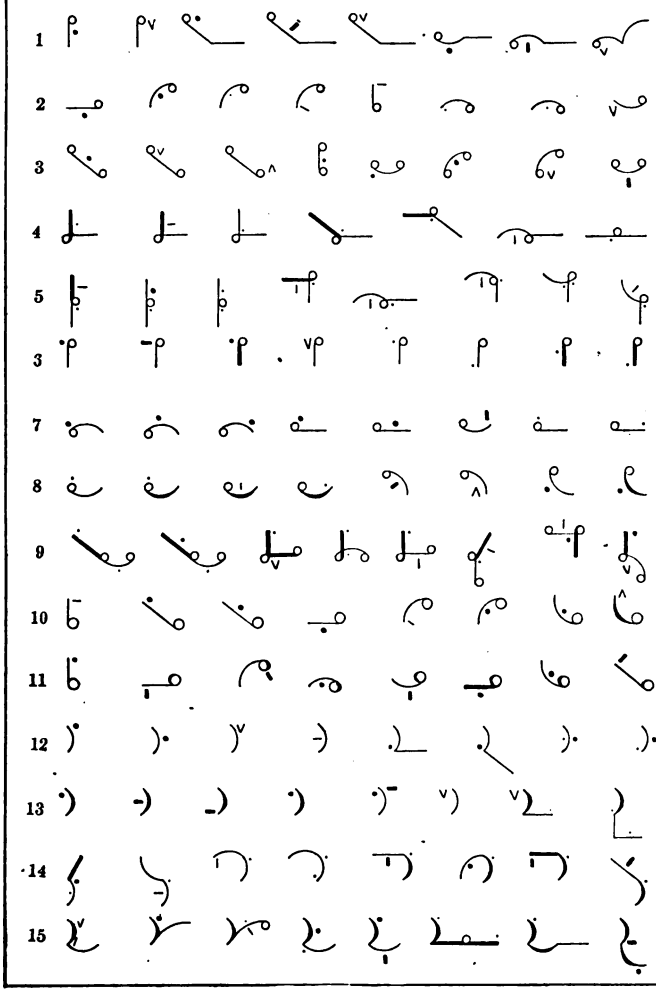
77. When a word ends with a vowel, immediately preceded *s* or *z*, use the stroke. See line 14.

78. It must be remembered that the rules for placing vowels given in paragraph 55, only apply when both consonants between which the vowel occurs, are written with strokes. When one of them is written with a circle, the vowel is, of course, placed to the stroke. See lines 4 and 5.

79. When especial accuracy is desirable, the small circle may be made heavy to represent *z* distinctly from *s*, and the large circle may be shaded on the side which is written down to represent *zes* and *zez*, as distinguished from *ses* and *sez*, as in line 11. This distinction is, however, seldom necessary.

For Writing Exercise, see page 103.

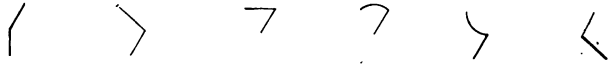
Words containing S and Z.



THE UPWARD *R*.

80. The sound represented in longhand by *r* is provided with a phonographic sign in the alphabet on page 19, thus ⌒ But, as this sign is not always convenient, an additional stroke is here supplied, written thus, /

81. This stroke must not be mistaken for *ch*, /, to which, it will be seen, it bears a strong resemblance. There is, however, this radical difference between them, that whereas *ch*, /, is always written down, thus,



r, /, is invariably written upward, thus,

82. Incidental to this difference, and dependent upon it, is another scarcely less important. In striking *ch* down it is naturally made to approach more nearly to a vertical direction, and in striking *r* up it naturally seeks to approach a horizontal direction. This, it will be noticed, exactly agrees with the student's previous habit in writing longhand.

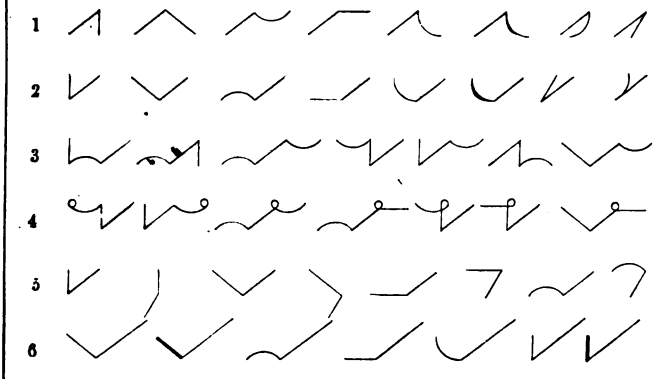
83. This last-mentioned difference comes to be of importance in distinguishing the two letters, *r*, /, and *ch*, /, when they stand alone, and it admits of their being joined together in the same outline, *r-ch*, /, *ch-r*, /

84. The exact slope of *r*, /, is thirty degrees, and of *ch*, /, sixty degrees from the horizontal.

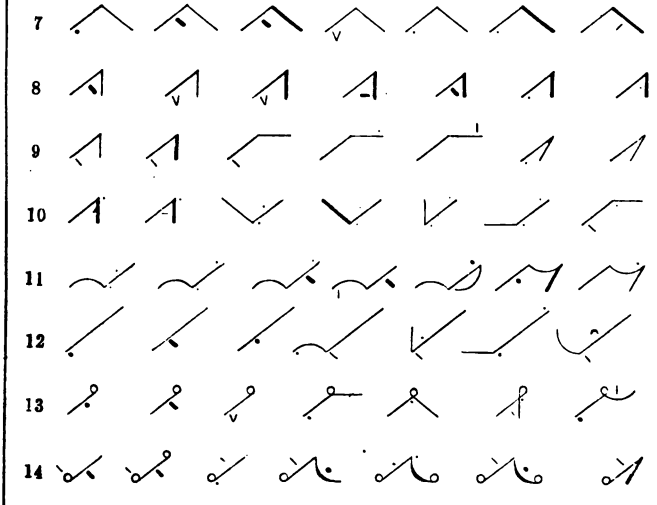
85. The upward *r* is chiefly useful at the beginning of words, and the downward *r* at the end of words. This, however, is not invariable, and more definite rules for choosing between the two forms will be given at a later stage of the student's progress.

For Writing Exercise, see page 103.

Exercise on Upward R.



Words containing Upward R.



THE ASPIRATE *H.*

86. Since the aspirate is invariably followed by a vowel, it may, in one sense, at least, be considered as a consonant.

87. When *h* is the only consonant in a word it is necessary to use a STROKE form, as in line 1; and it is frequently convenient to do so in other cases. See lines 2 to 7

88. The aspirate is, however, an unvocalized breathing, or a whisper, made through an unobstructed position of the articulating organs, and it is always followed by the vowel through the position of which it is made. There are, therefore, properly speaking, just as many possible aspirates as there are possible vowels.

89. A highly appropriate, and often very convenient, representation of the aspirate may, therefore, be secured by writing a light DOT before the sign of the vowel which is preceded by the aspirate, as seen in line 8.

90. When the dot aspirate is placed to a dash vowel, it is better written at the side rather than at the end of the dash. When placed to a dot vowel it should be in such a position that a line connecting the two dots, would be at a right angle to the stroke to which they are placed.

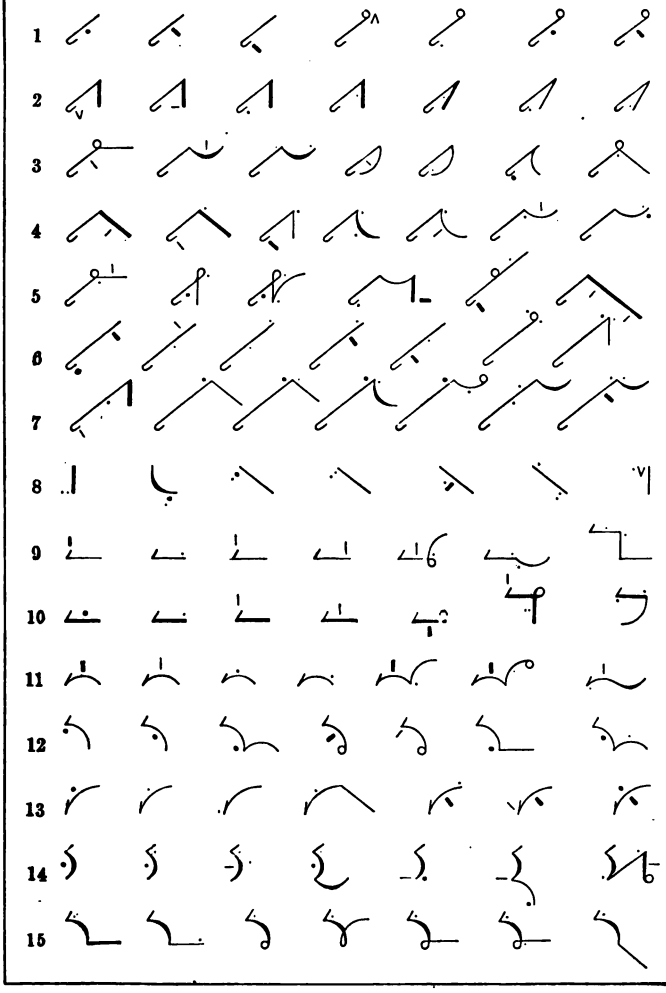
91. The dot aspirate can not be used after a consonant. The word is read *radi-i* (plural of *radius*), and not *rad-hi.*

92. When a word begins with *h*, before *k*, *g*, strokes *s* and *z*, *l*, downward *r*, *m*, or *w*, the best sign to employ is a short TICK invariably struck down, in the direction of *ch*. See lines 9 to 15. This sign may sometimes be employed with advantage even in the middle of a word, as *Nahum*, *unholy*,

93. The student may find some difficulty, at first, with such words as occur in line 15, until he has learned that all words commencing with *wh*, in the ordinary spelling, really begin with the sounds *hw;* that *when* would be much more properly spelled *hwen.*

For Writing Exercise, see page 104.

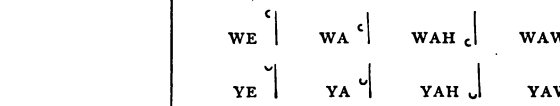
Words containing H.



COALESCENTS *W* AND *Y*.

94. The vowels *oo* and *ee*, the two extreme members of the long vowel scale, are, from the exceeding closeness of their position, of such a nature that any vowel may follow either one of them, and unite closely with it in the same syllable forming a diphthong. When this is the case, *oo* and *ee* are formed even closer than usual, and approach a true obstructed position, for which reason they are often called consonants.

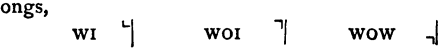
95. It is convenient, in Phonography, to supply them with the consonant signs heretofore used, and also with vowel signs, thus:



96. These signs are made heavy to indicate the coalescence of *oo* and *ee* with the long vowels, but when they unite with the short vowels, light forms are used.

97. The signs retain their own direction and do not vary with that of the stroke to which they are placed. In this, they are like the diphthongs, as explained in paragraph 62.

98. *W* coalesces with the diphthongs *i*, *oi*, and *ow*, to form the triphthongs,



For Writing Exercise, see page 105.

INITIAL *W* HOOK.

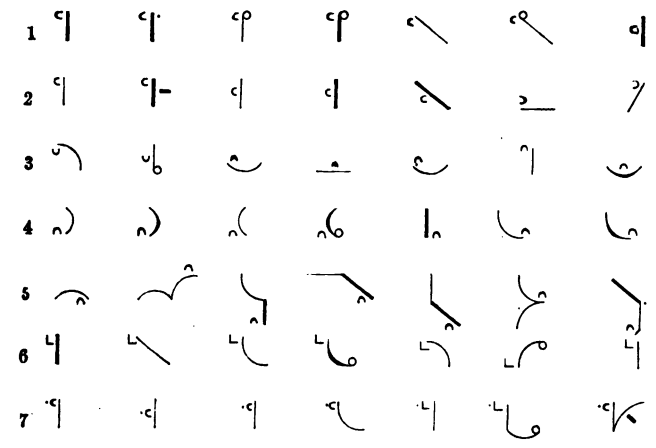
99. A small hook at the beginning of *l*, upward *r*, *m*, and *n*, is read *w*. This hook is always read first and the vowel which follows it must be placed to the stroke just as with the circle, *s*. (Par. 71.)

100. *S* may be written before the *w* hook by placing the circle entirely within the hook, as in line 13.

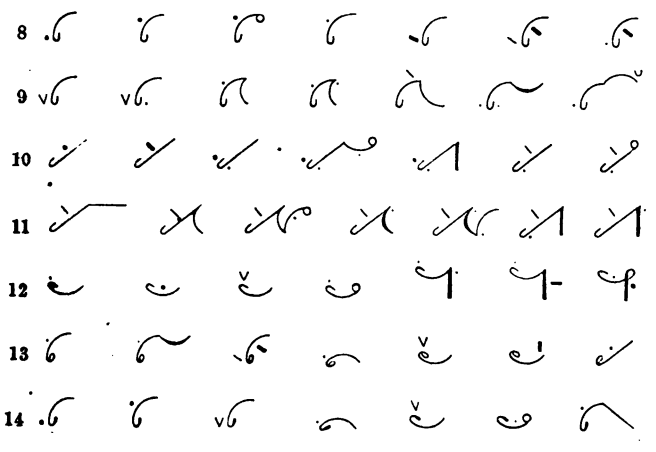
101. When *h* precedes the *w* hook, it is expressed by thickening the hook, as in line 14.

For Writing Exercise, see page 105.

Words containing Coalescents.



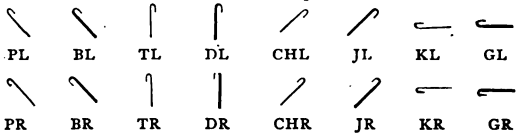
Words containing the W hook.



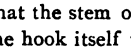
DOUBLE CONSONANTS.

102. The liquid murmurs *l* and *r*, are often found immediately following and closely uniting with a consonant, so as to form a single syllable. These compound sounds may be heard at the beginning of such words as *play*, *pray*, *blow*, *brick*, *clay*, *glide*, *fly*, *through*.

103. These double consonants are represented as follows:



104. It must not be supposed that the stem of any of these signs represents the simple letter and the hook itself the added *l* or *r*, but each sign is an indivisible compound representing *pl*, *pr*, etc.

105. It is, therefore best, in naming the double consonants, to call them by single syllables. Thus is *pl*, as heard at the end of *apple*, and not *p-l* which would indicate 

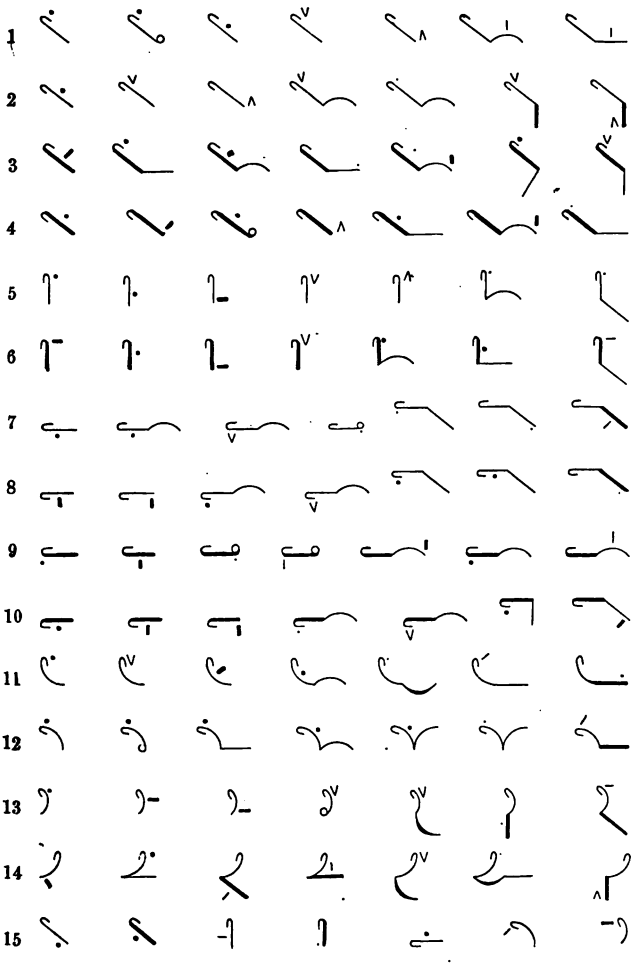
106. It will be seen, by examining the above characters, that all *l* hooks are formed with involute and *r* hooks with evolute motion.

107. As a hook can be written only on the concave side of a curve, it is apparent that the above rule would confine the use of the *l* hook to the involute and the *r* hook to the evolute curved strokes; but as the combinations *sr*, *zr*, *rr*, and *wr* are comparatively useless, a great advantage is obtained by writing *fr* , *vr* , *thr* , THR , as in lines 12 and 13. These signs, it will be seen, agree exactly with the straight strokes given above, in which the *r* hook letters are simply the *l* hook signs inverted. If the sign *pl* , for instance, were made from a piece of wire, and then turned over, it becomes *pr* ; in like manner *fl* becomes *fr* , etc.

108. Neither the *l* nor the *r* hook is used with the strokes *s*, *z*, *ng*, *w*, and *h*. The *l* hook is not used with *l*, nor the *r* hook with either form of *r*, nor with *y*.

109. The evolute hook is chosen for the *pr* and the involute hook for the *pl* series, because the combinations *pr*, *tr*, etc., occur five times as often in English as *pl*, *tl*, etc., and the evolute forms are the easier whether occurring singly or joined to other strokes.

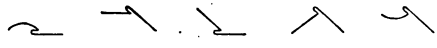
Words containing Double Consonants.



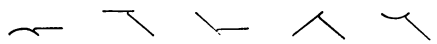
DOUBLE CONSONANTS—CONTINUED.

110. The double consonant signs should not be used when a distinct, accented vowel occurs between the two letters, as in the words *pole, poor;* but should be employed when no vowel occurs between the letters, as in lines 1 to 14 of the last page, or where the vowel is obscure and unaccented, as in line 15, last page, and in all the words on the opposite page.

111. When *l* and *r* hooks appear in the middle of outlines, they can not always be made perfect, in form, but must often adapt themselves to the preceding stroke as a slight offset, more or less closely approaching the form of the perfect hook, thus



are perfect,



are imperfect.

112. The sign *shl*, in line 11, is always written up, and can never stand alone, for reasons which will appear later.

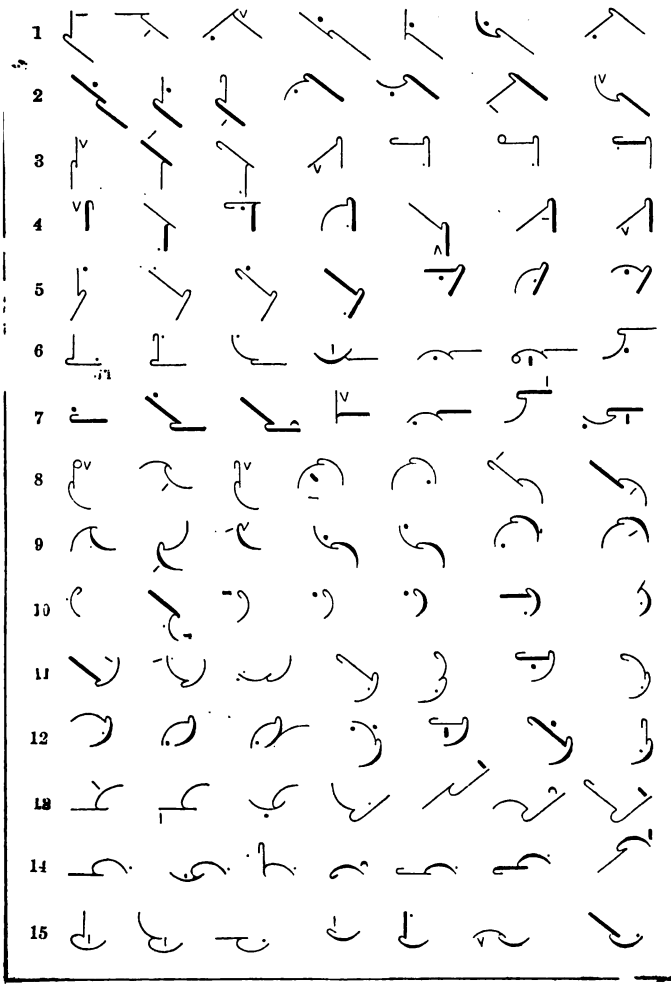
113. The double consonants *lr* *rl* *ml* *nl* are made with large hooks in order that they may not be confused with the *w* hook signs (par. 99), and the stems of *mr* and *nr* are thickened for the same reason. These signs are, therefore, termed irregular, *ml* and *nr* being especially so, because they differ from the general rule not only in the respects just noted, but because they are also at variance with the principle given in paragraph 106.

114. If the *L*eft hand be held up with the first finger crooked,

outline of *tl* will appear, and by turning the hand in the various positions of *p*, *t*, *ch*, *k*, all the double consonants of the *L* hook series will be formed. In the same manner, the *R*ight hand will give the *R* hook series. The student may also remember that the involute motion with which the *L* hooks are formed is "*L*eft-hand" motion, and the evolute motion which forms the *R* hook series is "*R*ight-hand" motion.

For Writing Exercise, see page 106.

Words containing Double Consonants.



THE TRIPLE CONSONANTS.

115. When *s* precedes the double consonants, a series of triple consonants is formed, as heard at the beginning of such words as *splash*, *splutter*, *spray*, *straw*, *scream*, etc.

116. This series of sounds is represented by placing the circle, *s*, within the hooks of the double consonants, as in lines 1 to 4 and 12 to 14 on the opposite page.

117. The circle may also express *z* in the middle of a word, before a double consonant, as heard in the words *visible*, *physical*, *Jezebel*, etc.

118. When the circle precedes the straight double consonant signs of the *r* hook series at the beginning of a word, it is unnecessary that it should be written within the hook, but the whole combination may be contracted to a simple circle on the evolute side of the stroke, thus:

SPR

STR

SCHR

SKR

This will be perfectly legible, for it will be remembered that the simple circle, *s*, is always written on the involute side of the stroke. (Par. 65.) In the middle of an outline, the circle must, however, be written within the hook.

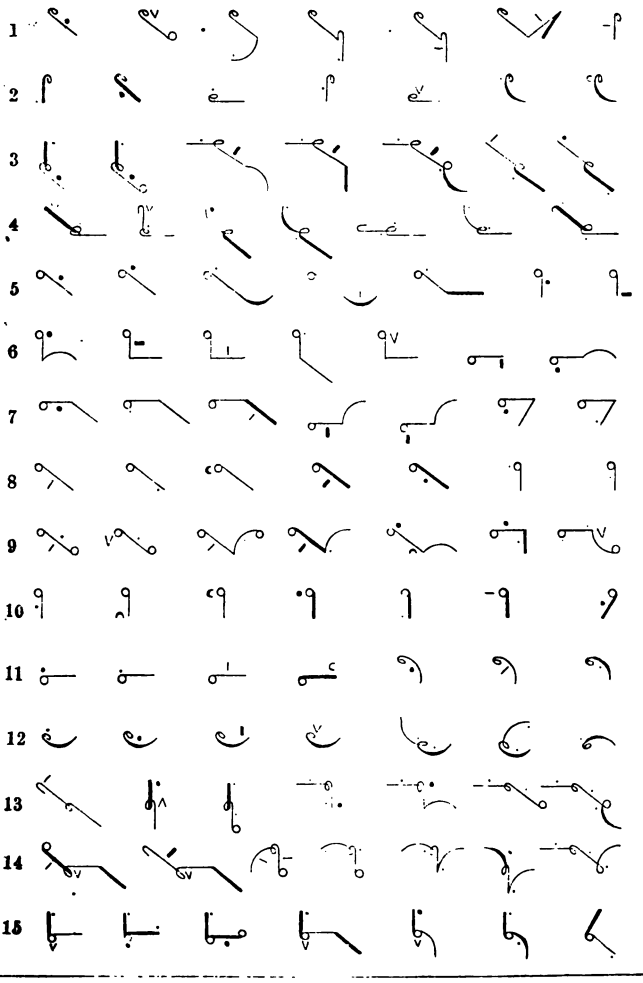
119. The triple consonants are vocalized exactly like simple strokes preceded by *s*, as shown in paragraph 71—the circle being invariably read first.

120. When a circle occurs in the middle of an outline, preceding an imperfect hook (par. 111), the circle can not be perfectly formed and written completely within the hook. It must, therefore, be lengthened into a loop in such a direction as to indicate the hook. See examples in lines 3, 4, and 14.

121. When *skr*, *sgr*, *sfr*, or *svr* follows | or | ; and when *spr* or *sbr* follows ⟋ or ⟋, the outline must be formed as in line 15.

For Writing Exercise, see page 106.

Words containing Triple Consonants.



TW, DW, KW, AND GW.

122. *W* is frequently found immediately following *t*, *d*, *k*, and *g*, as heard at the beginning of such words as *twine*, *dwell*, *queen*, *Guido*, etc. These combinations are usually best written with a large initial hook on the involute side of the strokes *t*, *d*, *k*, and *g*, as follows:

123. In naming these forms, they may be conveniently spoken of as *tway*, *dway*, *kway*, and *gway*.

124. When these hooks are difficult or inconvenient to form in the middle of an outline, they should not be used, but the simple stroke followed by the proper coalescent sign should be employed, as in the word

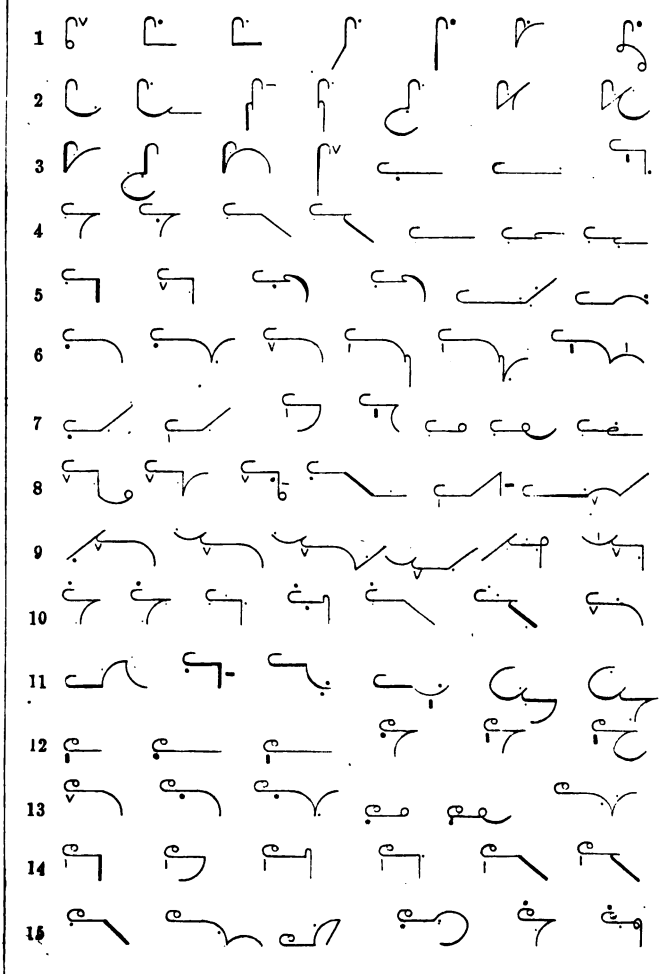
125. It is sometimes difficult for the beginner to analyze words which, in the ordinary orthography, are spelled with the letters *qu*, until he learns that the sounds represented by these letters are really *kw*.

126. The circle, *s*, may precede these hooks, either at the beginning or in the middle of an outline, by being written entirely within the hook. See lines 12 to 15.

127. This large hook is given above on all the strokes on which it is useful in writing English words. It may, however, be used also on and in writing many foreign words, as *bois* (Fr.), *pueblo* (Sp.).

For Writing Exercise, see page 107.

Tw, Dw, Kw and Gw.



THE *N* HOOK.

128. A small final hook may be attached to any stroke consonant (with or without an initial appendage), to represent the sound *n*. When attached to straight strokes this hook is written in an evolute direction (see lines 1 to 4), and after curves it always follows the direction of the curve. (See lines 5 to 8.)

129. The *n* hook signs are vocalized in the same manner as are strokes ending with a circle *s*, the *n* being always read last. (See paragraph 72.)

130. When, therefore, a word ends with a vowel preceded by *n*, the stroke form of *n* must be used, as *fan* *Fanny* (Compare paragraph 77.)

131. The *n* hook is most frequently used at the end of words, but it may sometimes be employed in the middle of an outline when a more convenient form can be thereby obtained. (See lines 9 and 10.)

132. When *n* is expressed by the hook and is followed by *s*, the circle is written within the hook. (See lines 11 and 14.)

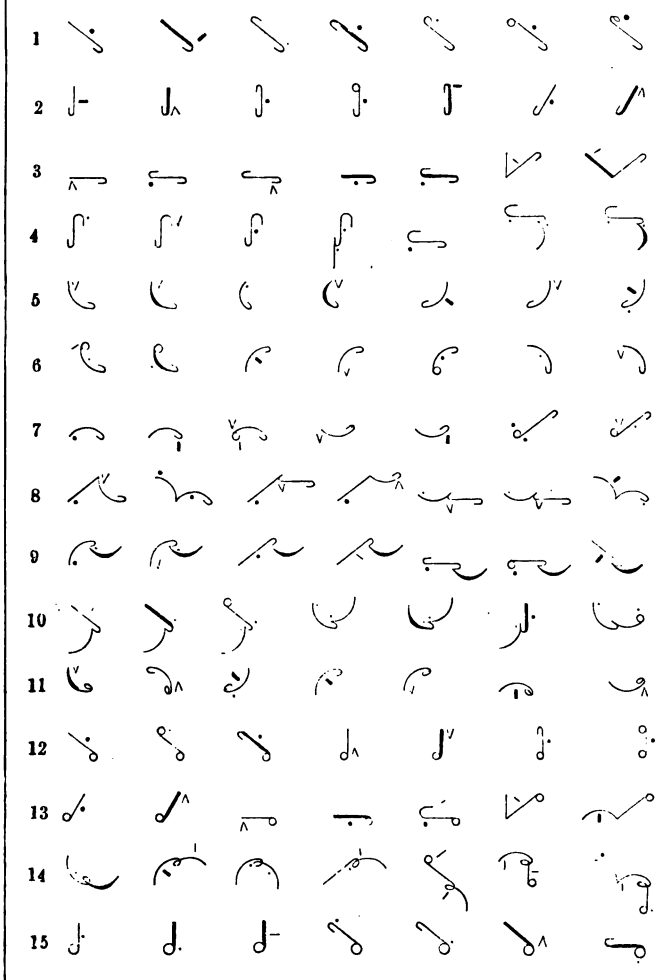
133. When, however, the circle *ends a word* after an *n* hook attached to a straight stroke, the form may be contracted to a circle on the evolute side of the stroke. (See lines 12 and 13.) This form will not be mistaken for the circle *s* which is always written on the involute side of the stroke. (See paragraph 65, and compare paragraph 118.)

134. In the same manner *n-ses* may be written after a straight stroke (see line 15); but the large circle can never be placed within the *n* hook, after a curve. Thus, we write *fence*, but *fences*.

135. It is sometimes very convenient to write a triple consonant of the *spr* series after an *n* hook, and this may be done if the circle can be lengthened into a loop so as to indicate the *r* hook, as in the word *monstrous* in line 14.

For Writing Exercise, see page 107.

Words containing the H hook.



THE *F* AND *V* HOOK.

136. A small involute final hook may be attached to any straight consonant stroke (with or without an initial appendage) to represent the addition of *f* or *v*. (See lines 1 to 4.)

137. *F* or *v* hook signs are vocalized just as the *n* hook signs are: the *f* or *v* being always read last. (See paragraph 129.)

138. When the hook represents *v* it can be indicated by being thickened (as in line 3), but in practice this is seldom necessary.

139. When *s* or *z* follows the *f* or *v* hook, the circle is written entirely within the hook. The large circle, *ses*, can never follow it.

140. When a word ends with a vowel immediately preceded by *f* or *v*, the stroke form must always be used. (Compare par. 130.)

THE *SHUN* HOOK.

141. The syllable *shun*, variously represented in longhand by *sion*, *sian*, *shion*, *tion*, *tian*, *cion*, *cian*, is often expressed by a large final hook, written following the direction of curves, and on either side of a straight stroke, with the following restrictions:

a. When the straight stroke is preceded by a curve (stroke, circle, or hook) the *shun* hook is written on the side opposite the curve.

b. When no curve precedes, the *shun* hook is written on the side opposite the accented vowel; except after *t* and *d*, to which it is written on the right hand side.

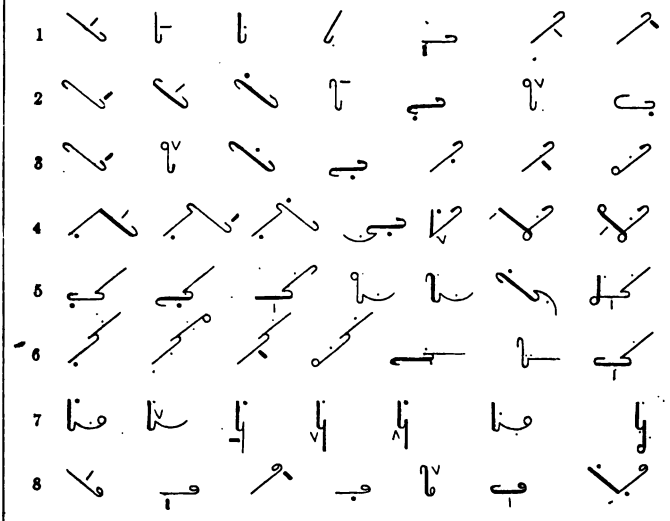
c. Sometimes, however, in the middle of an outline it is convenient to write the *shun* hook on the side contrary to that indicated in the last two remarks, as in *sectional*, *dictionary*.

142. After the circle *s* or *ns*, *shun* is written with a small hook turned through the stroke in the same direction as the circle. (See lines 13 and 14. The vowel occurring between the *s* and the *shun* is written before the combined circle and hook for a first place vowel, and after for the second place.

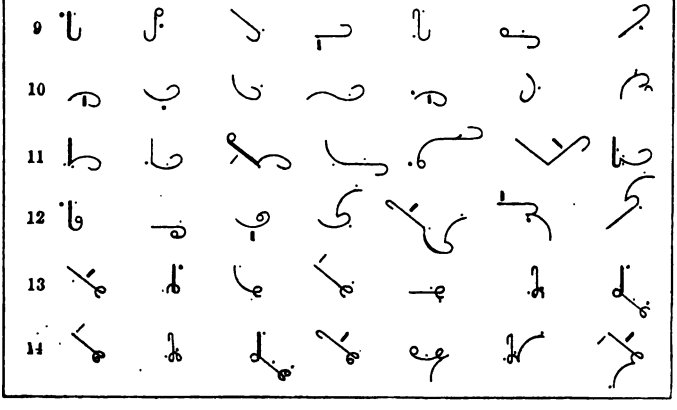
143. Both the large and the small *shun* hook may occur in the middle of an outline, and they may be followed by a circle *s* or *z*, which is written entirely within the hook.

144. The *shun* hook may, if necessary, be thickened to indicate *zhun*, as heard in *allusion*, *decision*, etc.

Words containing the F or V hook.



Words containing Shun hook.



LOGOGRAMS.

145. It is an ascertained fact that less than two hundred words, by being frequently repeated, make up more than one-half the bulk of any written or spoken discourse. To write these words with their full phonographic outlines and all vowels inserted, would be inconvenient even in the fullest style of Phonography, and impossible in the briefer form known as the Reporting Style, where the object to be attained is to keep pace with the utterance of a rapid speaker.

146. These words are, therefore, represented in Phonography by abbreviated outlines, formed, for the most part, with but a single motion of the pen, and, in any case, with but a single consonant stroke—simple or compound. Sometimes, also, the vowels and diphthongs are used to represent words. These signs are called Logograms, and the words they represent are called Grammalogues.

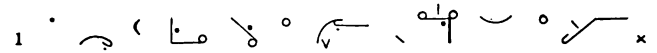
147. A logogram always consists of some part of the outline of the word which it represented, and, in most cases, that part is chosen which shall be most likely to suggest the full word.

148. The following are the most frequently occurring logograms, arranged in the order of their frequency in actual use. Those followed by an asterisk [*] are written above the line:

the*	that*	you	not*
and	is *or* his*	be	have
of*	it	as *or* has	which
to	I*	he*	all*
in*	with*	but	from
a	for	are	your

For Writing Exercise, see page 109.

Exercise.

1 

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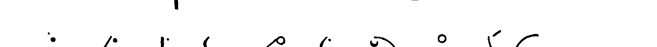
3 

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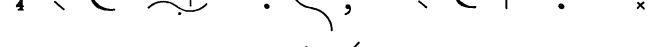
5 

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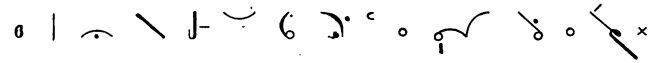
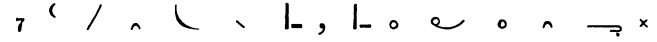
7 

8 

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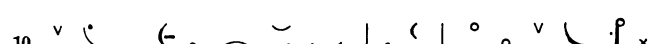
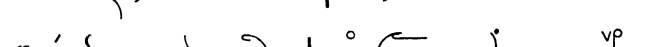
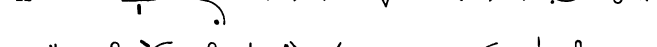
11 

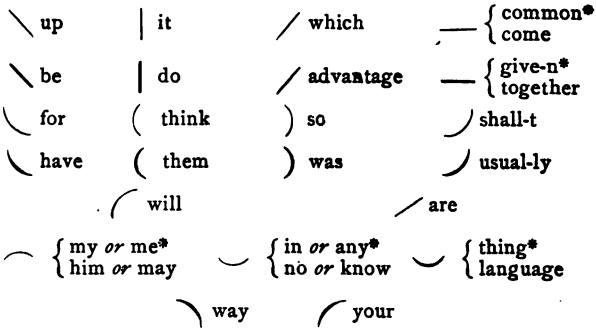
12 

13 

14

15

SIMPLE CONSONANT LOGOGRAMS.



For Writing Exercise, see page 110.

149. It will be noticed that horizontal consonants are used as logograms in two positions—on and above the line. The position which a horizontal logogram occupies is regularly determined by the accented vowel of the word which it represents.

150. A horizontal logogram which represents a word the accented vowel of which is in the first place (par. 43), should be written above the line; or, when double lined paper is used (which is recommended—see paragraph 20), the logogram should be on the upper line.

151. When the word contains a second or third-place accented vowel, the corresponding logogram should be written on the line; or, with double lined paper, on the lower line.

152. There are, however, a very few exceptions to the general rule as given above. When two words are represented by the same sign and have their accented vowels in the same place, and yet have such meanings as are liable to conflict, it is usual to write the one most frequently used, in the position to which the place of its accented vowel entitles it (as explained above), and to write the less frequent one in the remaining position.

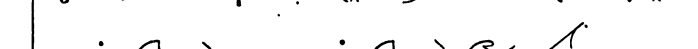
Exercise.

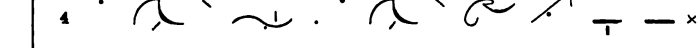
1

2

3

4

5 

6 

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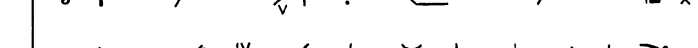
8 

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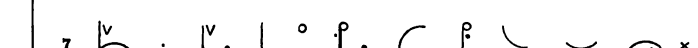
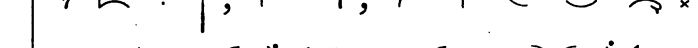
10 

11 

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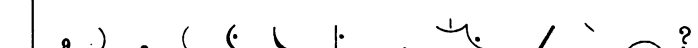
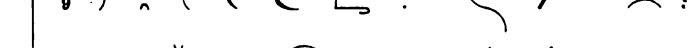
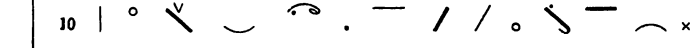
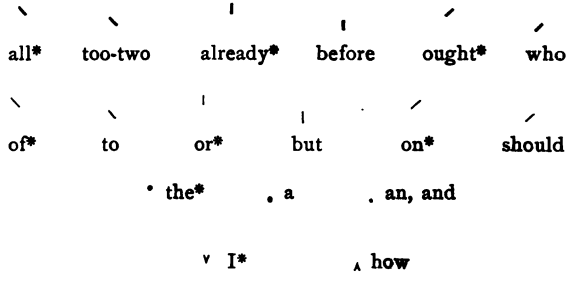
13 

14 

15 

VOWEL LOGOGRAMS.



ASPIRATE LOGOGRAM.

Those logograms followed by the asterisk [*] are written above the line.

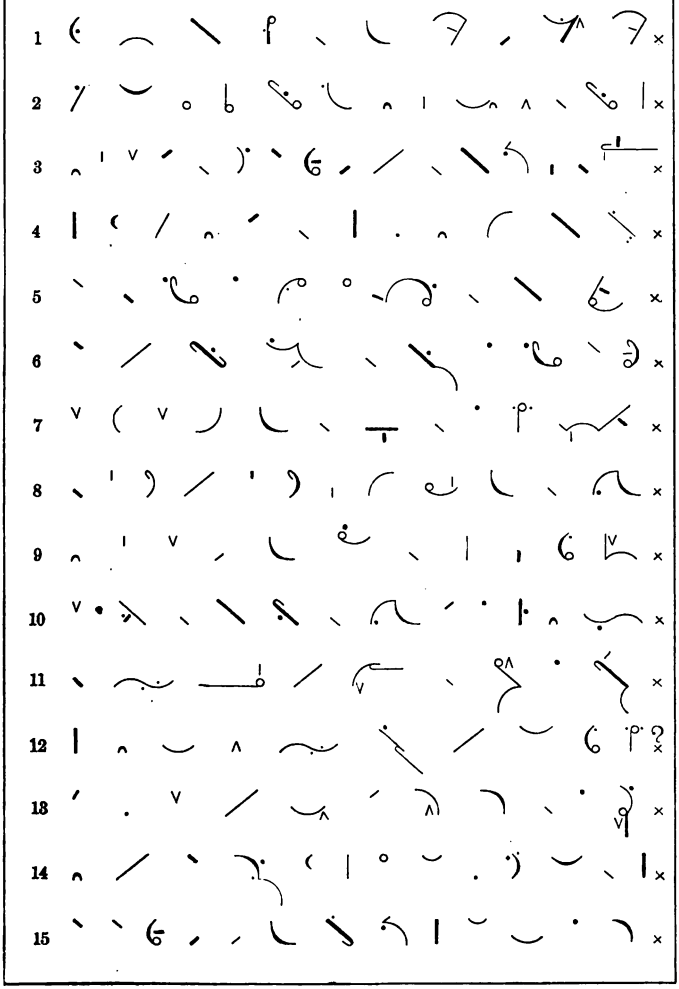
For Writing Exercise, see page 111.

153. The vowel dashes are utilized as logograms in the last three directions indicated in the diagram on page 22, and both on and above the line. The dashes are all struck down, except *on* and *should*, which are best written up, to secure the lightness of shade which is their distinguishing feature.

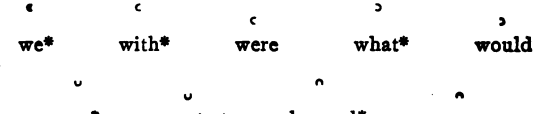
154. The pupil is advised to commit to memory the words of the first two lines above, in the order in which they are presented; and, while repeating them, to associate in his mind the signs with the words, remembering the changes of direction and the alternation of position.

155. The word *he* is represented by the tick *h* disjoined and invariably struck down. This gives it a more upright direction than *on*, from which it is thereby easily distinguished.

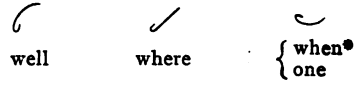
Exercise.



W AND *Y* LOGOGRAMS.



W HOOK LOGOGRAMS.



For Writing Exercise, see page 111.

156. In writing the above logograms, the signs for *we*, *ye*, and *you*, inasmuch as they belong to the long series of coalescent signs (see paragraph 96), are supposed to be made heavy. In actual use, however, it is of no practical importance to shade them, for they will be perfectly legible even if made light.

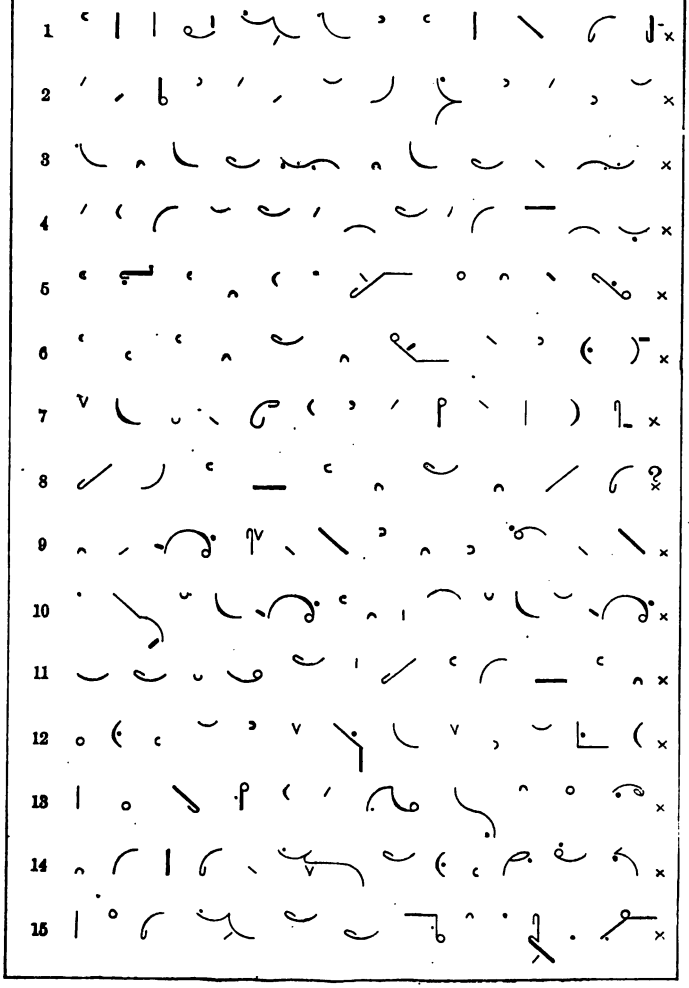
157. The sign for *ye*, which occurs but rarely, should be carefully rounded at the bottom so as not to become confused with the logogram *I*.

158. The circle *s* or *z* may be added to a logogram for the following purposes:

a. If the logogram represents a noun, to form the plural or the possessive case, as *advantage* , *advantages* ; *thing* , *things* .

b. If the logogram represents a verb, to form the third person, singular number, of the indicative mode, in the present tense, as *think* , *thinks* ; *know* , *knows* .

Exercise.



THE LOOPS *ST* AND *STR*.

159. The frequent occurrence of *st*, with no intervening vowel, is often conveniently represented by a small loop about one-half the length of the stroke to which it it attached, written in an involute direction on straight strokes and following the direction of curves.

160. As with the circle *s* (par. 71), a vowel can not be placed to the loop *st*, but must be written and read with reference to the accompanying stroke, as *paste*. When *st* is followed by a vowel at the end of a word, the loop can not be used as *pasty*.

161. The loop *st* is chiefly used following a stroke (see lines 1 to 4), but it is often useful initially (see line 6). It may also be used in the middle of an outline, if the stroke which follows is in such a direction as not to cut through the stroke to which the loop is attached. (See line 9.) The loop can not be used in *vestage*.

162. The loop *st* may be used to represent *zd* at the end of outlines which contain two or more strokes, but after a single stroke the form must be used, except following , , and in which cases the loop may be thickened. (See line 5.)

163. The loop may be written to straight strokes in an evolute direction; initially, to precede double consonants, and finally to follow *n* hook signs. (See lines 8 and 9, and compare pars. 118 and 133.)

164. When the loop *st* is followed by *s*, the circle should be written through the stroke, as in line 10.

165. A large loop, written on the same side as the loop *st*, vocalized like it, and extending about two-thirds the length of the stroke to which it is attached, represents *str*. When a vowel ends a word, after *str*, the loop can not be used, as *pastry*.

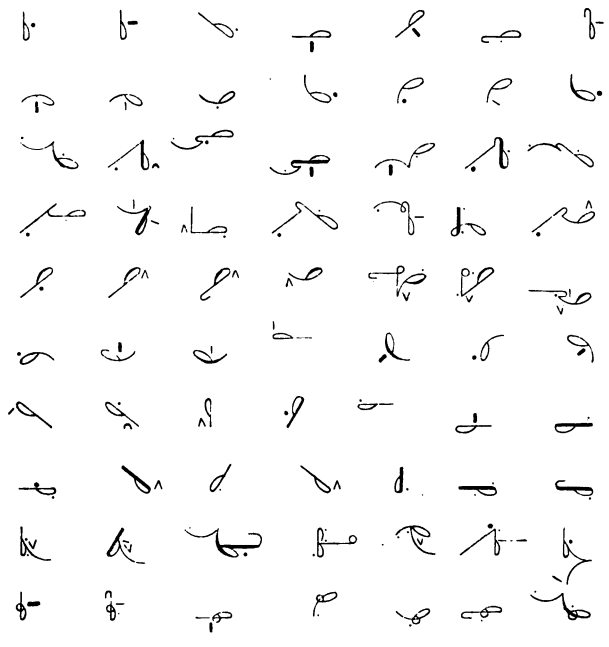
166. The loop *str* is always attached to the end of strokes (see lines 11 and 12), except rarely it precedes and (See line 14.)

167. After straight strokes the loop *str* may be written evolute, to follow the *n* hook signs. (See line 13, and compare par. 163.)

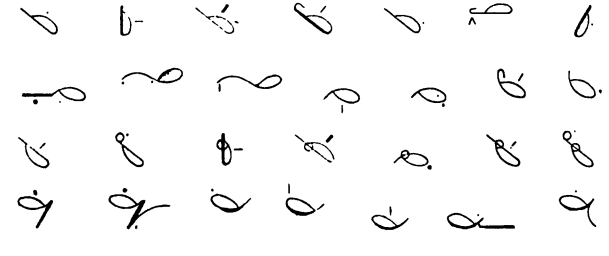
168. *S* following the loop *str* is written through the stroke. (See line 13.) It may be here remarked that *s* follows the large circle *ses* in the same manner, thus, *possesses*.

169. Neither loop can be written inside of a hook.

Words containing the St loop.



Words containing the Str loop.



THE HALVING PRINCIPLE.

170. A strong tendency exists in all language for sounds of a like nature with respect to vocality to go together—that is, a voiced sound is much more likely to be followed by a voiced than by a whispered sound, and a whispered sound is much more likely to be followed by a whispered than by a voiced sound.

171. This may be readily observed in English plurals, which are regularly formed by adding *s* (a whispered sound) to the form of the singular when it ends with a whispered sound, as *lock*, *lock-s*, and *z* (a voiced sound) when the singular ends with a voiced sound, as *log*, *logs* (= *log-z*). An equally striking instance is the formation of past tenses of verbs of the weak inflection, usually represented in ordinary spelling by *-ed*. The *sound* which forms these past tenses is *t* (whispered) when the present tense ends with a whispered sound, as *pluck*, *plucked* (= *pluck-t*), and *d* (voiced) when the present tense ends with a voiced sound, as *plug*, *plugged* (= *plug-d*).

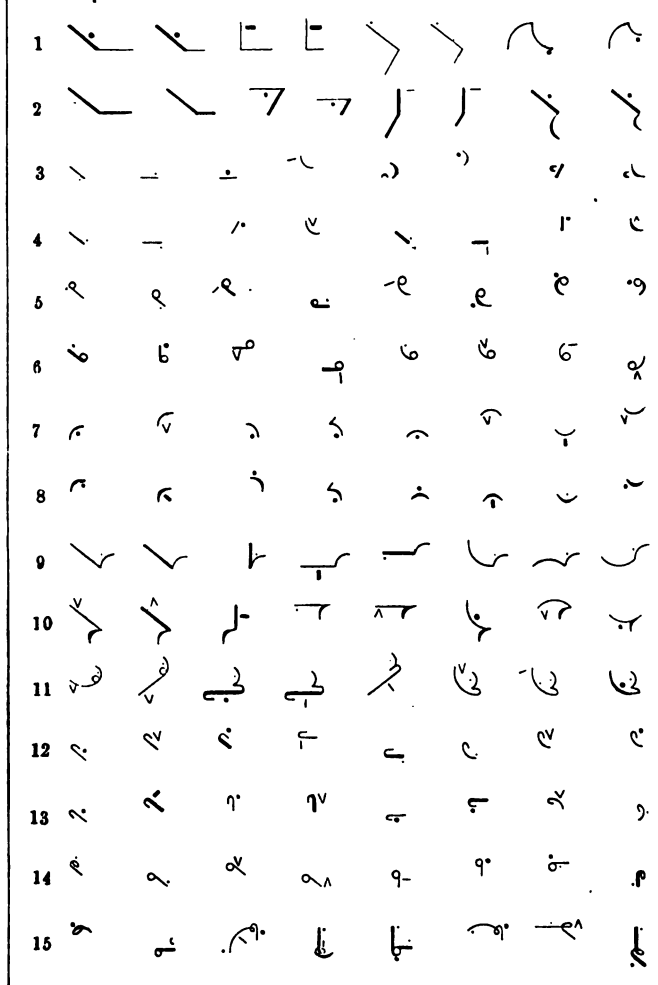
172. This frequent occurrence of *t* and *d* in past tenses, as well as in other cases, is provided for in Phonography by what is called the "halving principle." By halving a consonant stroke, *t* or *d* is added according as the stroke is light or heavy; *t* being added to a light and *d* to a heavy stroke. (See lines 1 and 2.)

173. A vowel before a half length consonant is read first. (See line 3.) After a half-length stroke it is read next after the primary letter but before the added *t* or *d*. (See line 4.)

174. The circle *s* (see lines 5 and 6) and the loop *st* are attached to half-length in the same manner as to full-length strokes. (See par. 73.) The loop *str* can not be attached to a half-length stroke.

175. The rule for writing, as given in par. 172, would exactly agree with the phonetic principle stated in par. 170, if it were not for the fact that *l*, *r*, *m*, and *n*, although voiced sounds, are represented by light lines, contrary to the general method of representation explained in par. 12. When these strokes are halved *t* is added, because they are light. (See line 7.) It is, however, desirable to add *d*, because these strokes stand for voiced sounds, and its addition is, therefore, distinctly represented by shading them when halved. (See

The Halving Principle.



THE HALVING PRINCIPLE—CONTINUED.

line 8, page 67.) This, of course, necessitates that ⌒, ⌒, ⌒ (see page 70), and ⌣ shall never be halved.

176. Half-length ⌒ *ld* is written down. (See line 10, page 67.)

177. When *s* is halved, it may be written up. (See line 11, p. 67.)

178. Double and triple consonants are halved like simple strokes. (See lines 12 to 15, page 67.)

179. The upward *r*, when standing alone, should never be halved.

180. *D* is added to both light and heavy double consonants, when halved to form the past tense of verbs. (See lines 1 and 2.)

181. The initial *w* hook signs (par. 99), when halved, add either *t* or *d*. (See line 3.) When *d* is added, they are *not* shaded, except *wld*, which may be written ⌒ or ⌒ as is most convenient.

182. The final hook strokes may be halved to represent the addition of either *t* or *d*. (See lines 4 to 8). If necessary to distinctly indicate the added *d*, the hook may be thickened as in line 9.

183. A half-length stroke can not generally be used unless it makes a distinct angle with its adjacent stroke. If, however, the half-length stroke is a heavy curve and the stroke to which it is joined is light, the joining will be sufficiently distinct. (See line 13.)

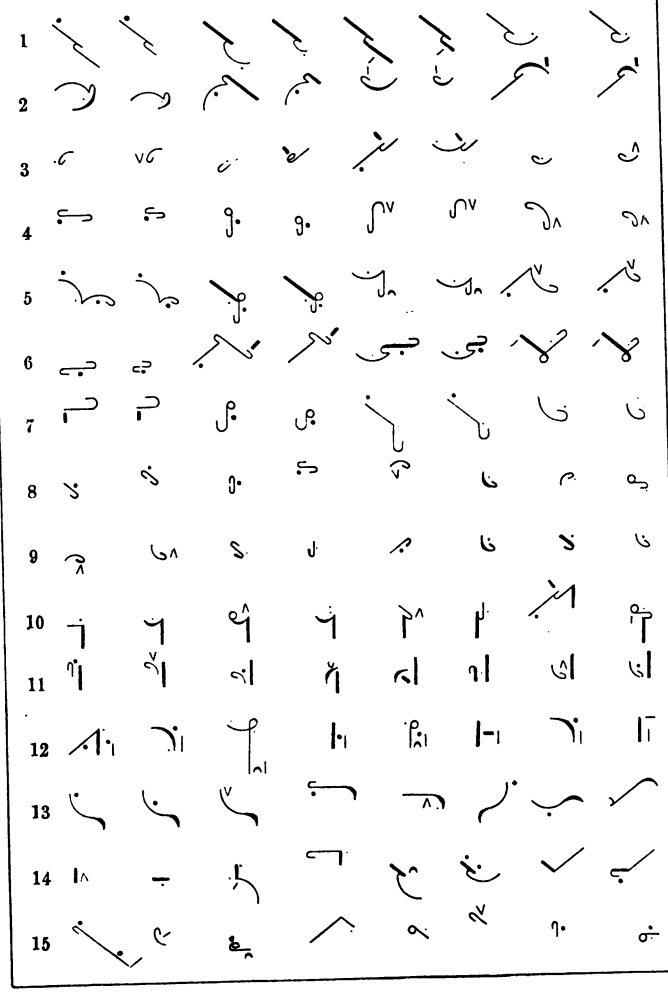
184. The general rule to be observed in the formation of past tenses is as follows: When the present tense ends with a full-length stroke, halve that stroke. (See lines 1 and 2 and 4 to 7.) When the present tense ends with a half-length stroke add a stroke |, disjoined if necessary. (See lines 10 and 11.)

185. This rule does not apply when the present tense ends with a full-length stroke which forms no angle with its preceding stroke. In this case a stroke | or | is added to form the past tense.

186. When the present tense ends with a stroke | , which makes no angle with its preceding stroke, it should be halved and disjoined to form the past tense. (See line 12.)

187. Advanced writers frequently employ the halving principle to represent *t* or *d* indiscriminately in writing many words of frequent occurrence, which, in reading, do not conflict in meaning with other words written with the same outline, according to the strict application of the halving principle. (See lines 14 and 15.)

The Halving Principle.



MP AND *MB*.

188. The student will have noticed that the only simple sign, derived from the diagram on page 17, which was not utilized in the formation of the alphabet is the heavy stroke corresponding to ⌒.

189. This stroke ⌒ may be used with great advantage to represent the very frequently occurring combination of consonants *mp*, as in lines 1 to 6.

190. It is also used, but more rarely, to represent *mb*, as in line 7. This latter use should be more sparing than the former, and is only allowable when the word written with it is not liable to conflict in meaning with one which is written with the same sign representing *mp*.

191. The tick *h* precedes *mp* and *mb* in the same manner as *m*. (See par. 92.)

192. *Mp* and *mb* can not be halved (see par. 175) except when followed by a final hook, as *impend*, *impugned*, etc.

THE DOUBLING PRINCIPLE.

193. Most of the curved strokes of the alphabet may be doubled in length to represent the addition of *ther* (see line 8), *ter* (see line 9), or *der* (see line 10). The preference is in the order given; that is, *ter* should not be represented by the doubled stroke if the word so written would conflict in meaning with a word in which *ther* is properly represented by doubling the stroke. In the same manner, *der* must not be represented by doubling if the word so written would conflict with a word in which either *ther* or *ter* is properly so represented.

194. When *ng* is doubled, it represents the addition of *ker* (see line 11); or, sometimes, of *ger* (see line 12), in words where it would not conflict with the use of *ker*.

195. When *mp* or *mb* is doubled, *er* is added as in lines 13 and 14.

For Writing Exercise, see page 116.

Words containing My and Mb.

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2

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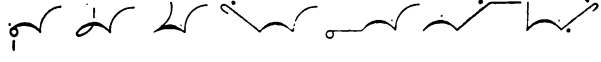
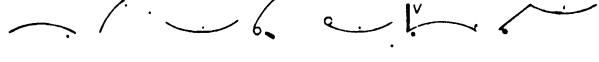
7 

The Doubling Principle.

8

9 

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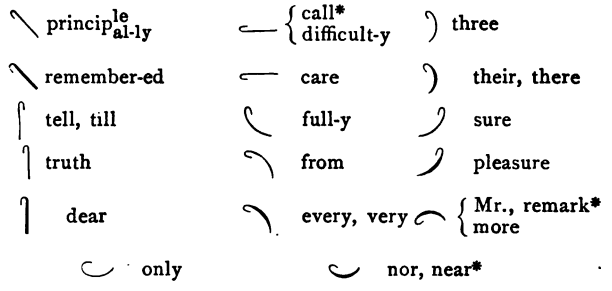
L AND *R* HOOK LOGOGRAMS.



For Writing Exercise, see page 116.

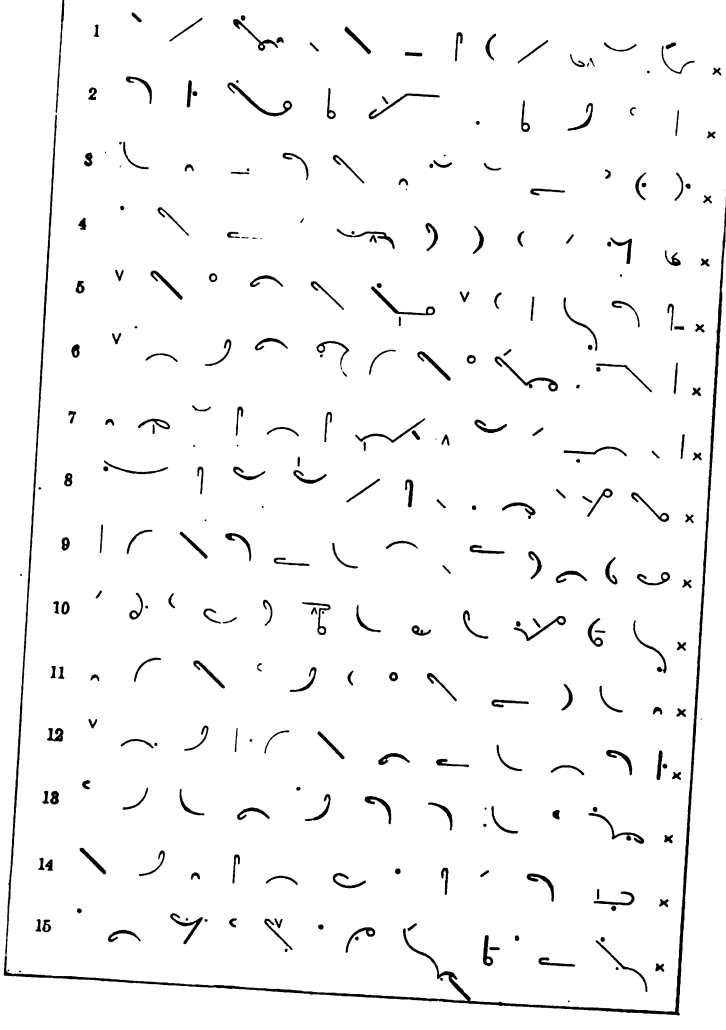
196. When two or more words are placed to the same sign, as *principle al-ly* in the above table, it signified that the sign is used as a logogram to represent all the words indicated by the double ending and hyphen, namely, *principle*, *principal*, *principally*. When the words following a logogram are enclosed in a brace, as after the sign ⌐— in the above table, it indicates that when the sign is used to represent the upper word, as *call*, it is written above the line, and when it is used to represent the lower word, as *difficult* or *difficulty*, it is written resting on the line.

197. When a single sign is used as a logogram to represent more than one word, they are such words as will never conflict as to meaning, and so will occasion no difficulty in reading, the context readily determining which word is intended.

198. It will be noticed, that when a logogram represents a primitive word, it also frequently represents one or more of its derivatives.

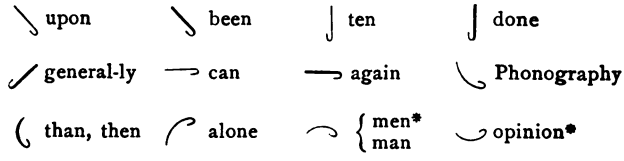
Thus, when the present tense of a verb is represented by a logogram, the past tense is usually written with the same sign, as *remember*, *remembered*. Also, when a logogram stands for an adjective, it is often used to represent the corresponding adverb, as *full*, *fully*.

Exercise.



FINAL HOOK LOGOGRAMS.

N HOOK.

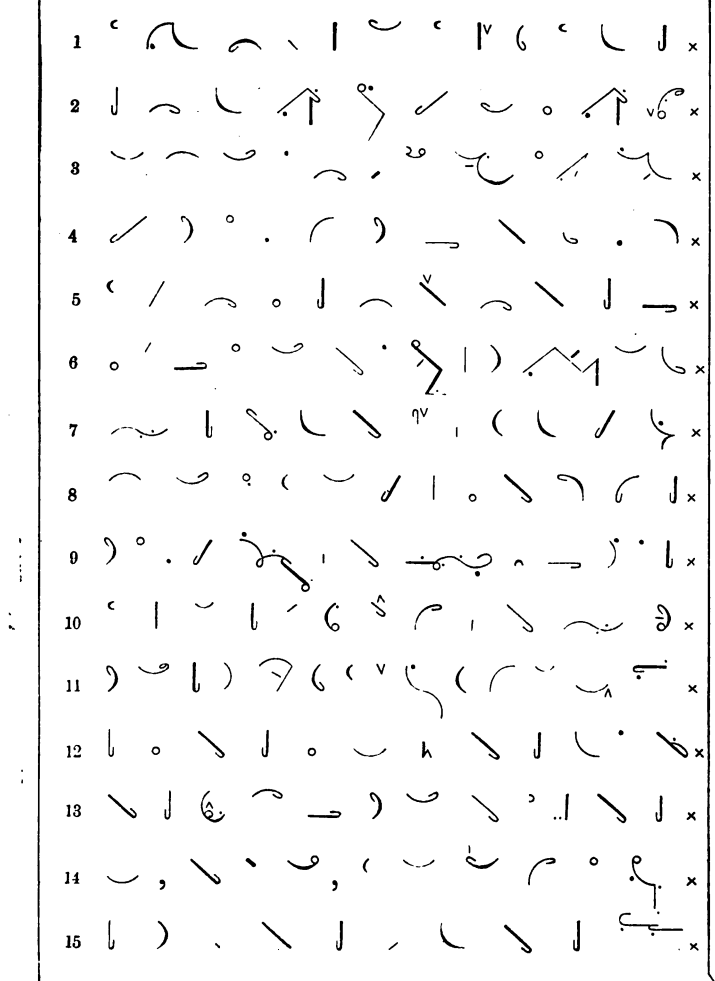


F AND *V* HOOK.

For Writing Exercise, see page 117.

199. It frequently happens, where a grammalogue forms a part of some other word, that the corresponding logogram may be used to represent a part of the phonographic outline of that word. For example, the word *to-morrow* may have the first syllable expressed by the logogram for *to* ∖. The remainder of the word is joined to it without lifting the pen, and should, of course, be vocalized. In such outlines, the portion written with the logogram should be placed in the same position with reference to the line of writing as it would be if written alone, the rest of the outline accommodating itself to the position of the logogram. When two or more logograms are used in the same outline, the first one is usually placed in its own position with reference to the line of writing. The following is a list of some of the most frequently occurring words written in this manner: *to*-day, *to*-morrow, *on*-ward, *al-most*, *al-together*, *al*-though, *All*-mighty, *up*-ward, *for*-ward, *be-come*, *in*-ward, *in-different*, *any-where*, *any*-body, *no-where*, *there-fore*, *every-where*, forth-*with*, *where-with*, *where-of*, *where-fore*, *some-where*, *some-how*, *some-thing*, un-*usual*, un-*called-for*, un-*account*-able, *great*-ness, *after*-noon, *after-thought*, *after*-wards, *natur*-al, *under*-take, *under*-stand, *under*-stood, mis-*under*-stand, *behind*-hand.

Exercise.



HALF-LENGTH LOGOGRAMS.

particular-ly*	cared	let
part	accord-ing-ly*	Lord, read*
spirit*	quite*	word
behind*	account	world
told	cannot*	might*
toward	God*	made
did*	good	immediate-ly*
child*	great	mind*
gentleman	after	nature
gentlemen*	thought*	not*
could	without	under
called*	that*	went

For Writing Exercise, see page 118.

200. The grammalogue *read* in the above table is the present tense of the verb. The past tense and participle *read* is written with the upward *r* and stroke *d* and is vocalized.

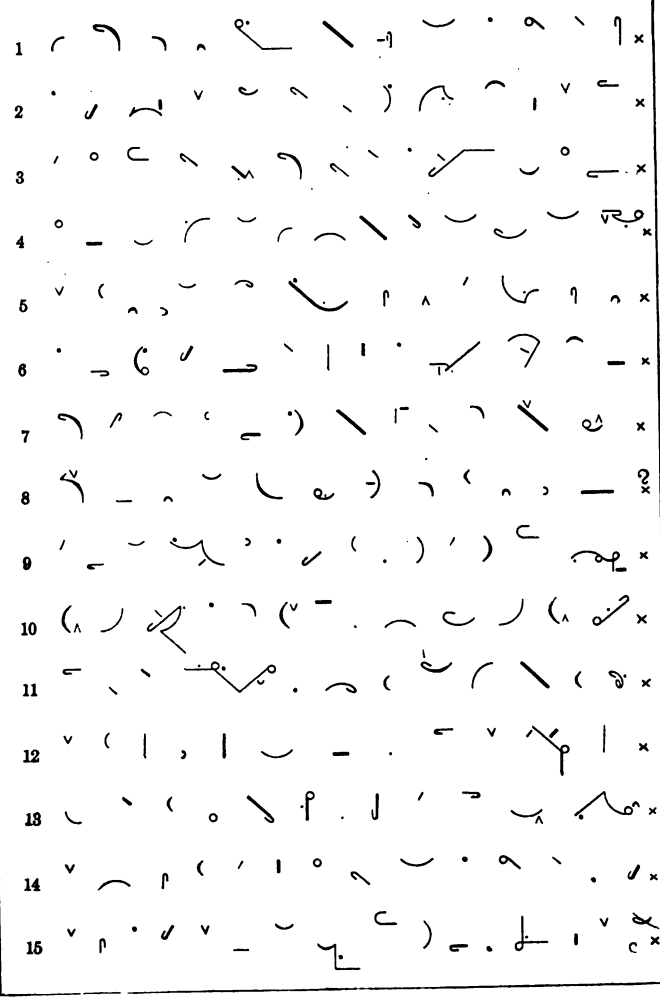
201. All half-length logograms are written on or above the line, in accordance with the principle explained in paragraphs 150 and 151.

202. The same principle should also be applied to every outline, whether vocalized or a logogram, which consists entirely of horizontal or half-length strokes.

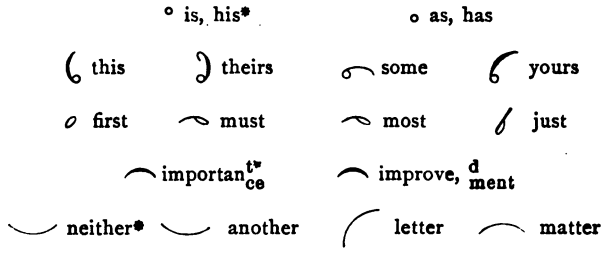
203. Whenever the circle *s* or *z* is written alone, as for the grammalogues *is*, *his*, *as*, and *has*, it should be struck in the evolute direction. (See paragraph 63.)

204. In writing half-length strokes standing alone, whether as logograms or vocalized words, the stroke should not be made more than half-length; it being safe to err on the side of making it too small rather than too large.

Exercise.



MISCELLANEOUS LOGOGRAMS.



For Writing Exercise, see page 118.

205. OMITTED CONSONANTS.—In many words, where an explodent follows a continuant, produced in the same position of the articulating organs (see page 16), and is itself followed by some other consonant, it may be omitted without lessening the legibility of the word, as—

Such license, however, should not be practiced in speech, though permitted in writing for the sake of brevity and speed.

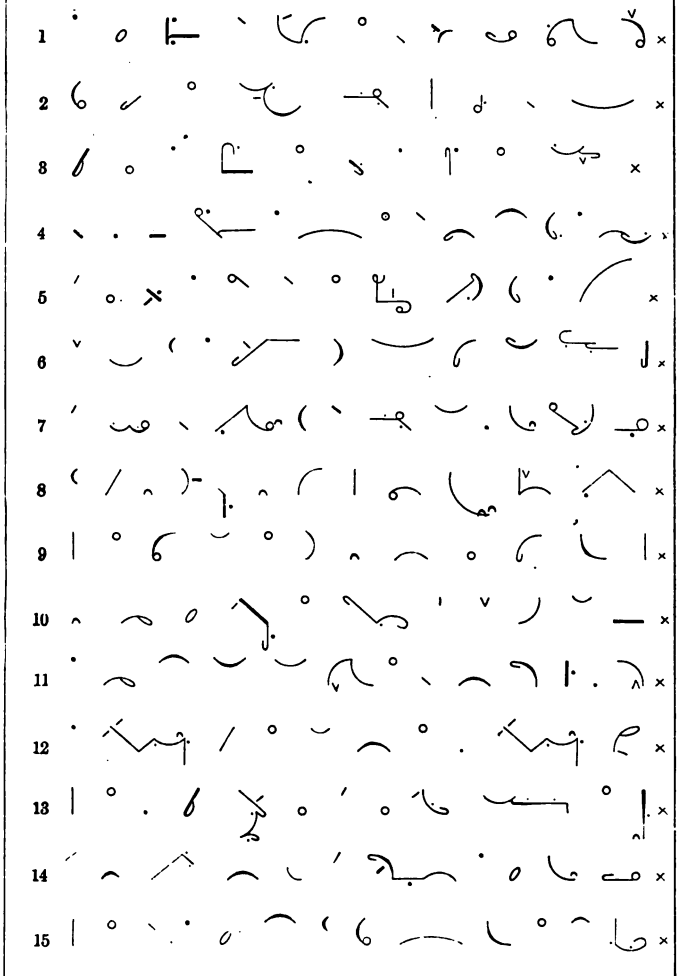
206. THE TICKS (See page 81).—THE, being the most frequently recurring word in the language, is provided with an additional brief sign, *joined to the preceding word*, by elongating the dot into a short, slanting tick, struck down in the direction of *ch*, or up in the direction of upward *r*, as may be most convenient. (See lines 10 and 11.)

207. A, AN, or AND may be joined to the preceding or following word by elongating the dot into a short, vertical or horizontal tick, struck down or to the right. (See lines 12 to 14.

208. The ticks should not be used if the angle formed with the stroke is so obtuse as to be inconvenient. In this case the dot is preferable.

For Writing Exercise on the ticks, see page 119.

Exercise.



SPECIAL VOCALIZATION.

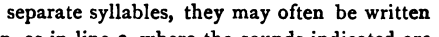
209. Diphthongs and coalescent signs of the first and third places, may, when convenient, be joined to the stroke without lifting the pen, as in lines 1 and 2.

210. In the words *now*, *new*, and *suit*, the vowel signs are irregularly formed for convenience in writing, as at the end of line 2.

211. When two vowels are placed immediately before or after the same consonant stroke, the one is written nearer to the stroke which is next to the consonant in the word as . (See also, par. 91.)

212. When two vowel sounds come together, though properly belonging to separate syllables, they may often be written with a coalescent sign, as in line 3, where the sounds indicated are nearly, but not quite, identical with the correct pronunciation.

213. The following double vowels or dissyllabic diphthongs, may, in such words as in line 4, be conveniently represented as follows:



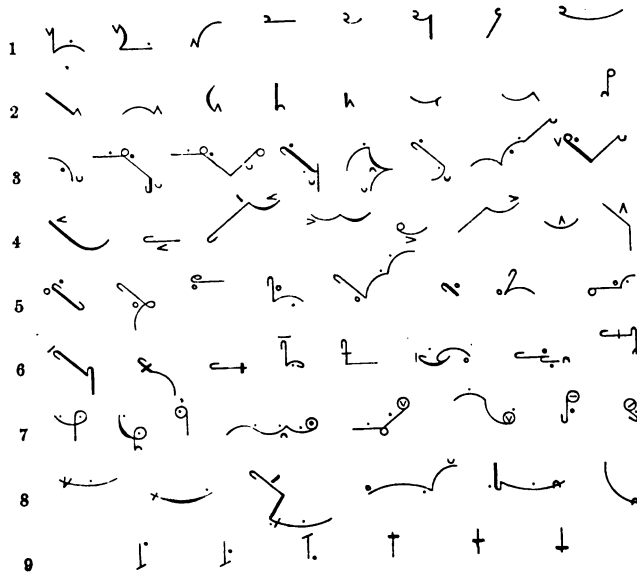
214. Many outlines otherwise lengthy or awkward may be conveniently formed by using intervocalized double consonants. To indicate a vowel *between* the letters expressed by the double consonant, write a small circle *before* the double consonant stroke, and in the same position as for the simple sign, to represent the heavy vowel dots, and *after* the stroke to represent the light vowel dots. (See line 5.) The dash vowels and diphthong signs, both light and heavy, are struck through the double consonant. If the first or third place dash interferes with an initial or final hook or circle, place it just before the beginning, or after the end of the stroke. (See line 6.)

215. The large circles may be suggestively vocalized as in line 5.

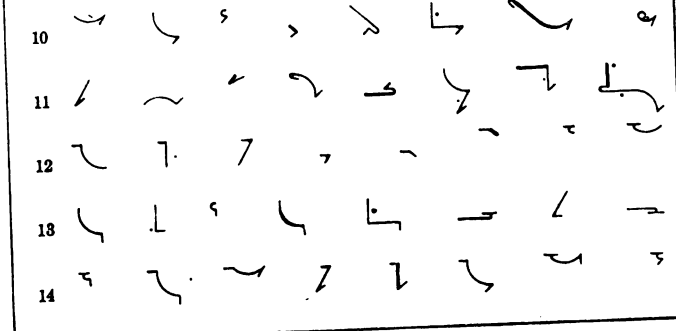
216. The syllable added by doubling a curve (see p. 70), is usually supposed to contain the second place light dot *e*, but any other vowel may be expressed by the same method as that used with double consonants. (See line 8, and compare par. 213.)

217. In writing a vowel or diphthong without a consonant, as for initials, or such words as *awe*, *owe*, *ah! oh!* etc., the sign ⊥ is employed, having no definite value, to which the dot vowels are placed. The dash vowels are simply struck through the stroke |, as in line 9.

Special Vocalization.



The Ticks.



PREFIXES.

218. *Con-* or *com-* is indicated by a light dot immediately preceding the beginning of an outline, as in line 1.

219. *-Con-*, *-com-*, or *-cog-*, occurring in the middle of a word, is expressed by its omission, the portion of the word which follows it being disjoined from, but written close to, the preceding portion, which, generally, need not be vocalized. (See line 2.)

220. *Contra-*, *contri-*, *contro-*, or *counter-*, is written as in line 3.

221. *Circum-* is expressed by the circle *s*, as in line 4.

222. *Self-* is also expressed by the circle *s*. (See line 5.)

223. *In-*, *en-*, or *un-* may be prefixed to any triple consonant of the *spr* series (see par. 118), or to any evolute circle *s* followed by a curve, by using a small backward hook written through the stroke, as in line 6.

224. *Inter-*, *intro-*, *intra-*, or *enter-* is expressed by a disjoined half-length *nt*. (See line 7.)

225. *Magna-* or *magni-* is represented as in line 8.

AFFIXES.

226. To express a final syllable *-ing* the stroke form is always to be used when convenient, but when not, then use a dot immediately following the end of the outline, as in line 9.

227. *-Ings*, the plural form, is expressed by using a circle *s* in the place of the dot *-ing*, as at the beginning of line 10.

228. *-Ing the* is expressed by disjoining the tick *the* and placing it in the position of the dot *-ing*, as at the end of line 10.

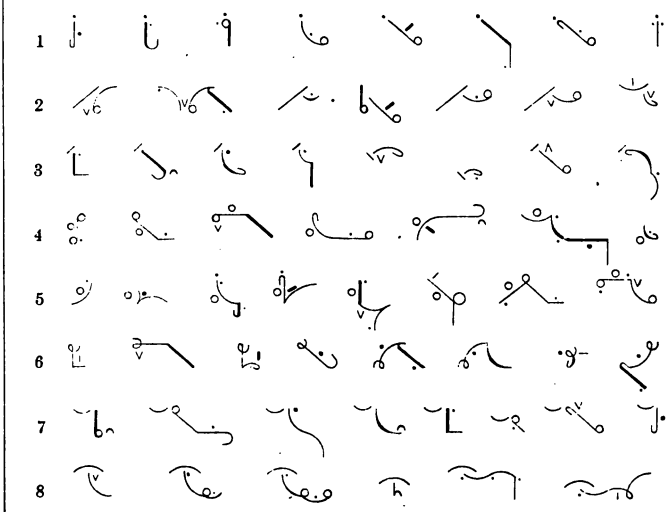
229. The terminations *-l-ty* and *-r-ty*, usually *-ility*, *-ality* and *-arity*, are expressed by disjoining that stroke which expresses the sound immediately preceding them from that portion of the outline which precedes it, and writing it close to it. (See line 12.)

230. *-Self* is also represented as an affix by the circle *s*. The plural *-selves* is written with the double-sized circle. (See line 13.)

231. *-Ship* is written as in line 14.

For Writing Exercise, see page 121.

Prefixes.



Affixes.

RULES FOR WRITING *L* AND *R*.

232. The following rules for the use of the upward and downward forms of *l* and *r*, have been deferred to the present time as they were deemed too complicated to give to the self-instructed beginner, who, at the early stage of his acquaintance with the analysis of sounds and the forms of the letters, has already quite enough to occupy his attention. At this point, however, they will be easily understood and readily applied. Of course, the intelligent teacher will gradually explain to, and cultivate in, the pupil the correct use of these strokes from the very beginning.

233. When *l* begins a word, and is followed by ___, ——, or ⌒, or any of its derivations, it should be written upward (see line 1), but should a vowel precede the *l* write it downward. (See line 2). When *l* precedes ◡, it is usual to write it downward. (See line 3.)

234. When *l* ends a word after ◟, ◟, upward ⁄, ⁄, or two vowels, write it downward, as in lines 4 and 5, but when a vowel follows write it upward as in line 6.

235. When *r* begins a word write it upward, as in line 7 (but when *r* precedes ⌒, or any of its derivatives, except ⌒, write it downward, as in line 8). When a vowel precedes the *r*, as in line 9, it should be written downward, except in such outlines as are given in line 10, to avoid inconvenient and awkward forms.

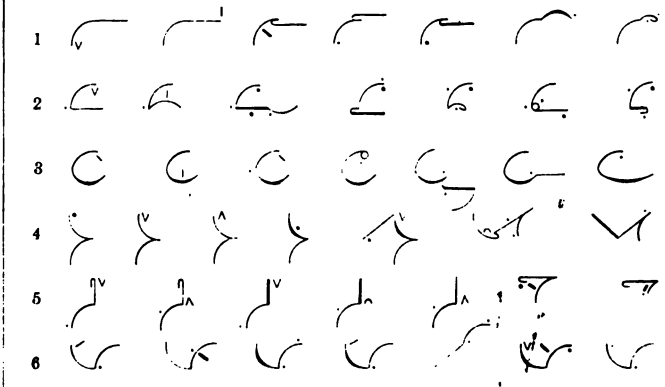
236. When *r* ends a word write it downward, as in line 11, except when it is preceded by ⌒, ⌒, upward ⁄, or two descending strokes, when it is written upward, as in line 12. When a vowel follows write it upward, as in line 13.

237. When *r*, preceded by the circle *s* or loop *st*, is the only consonant in a word, and is both preceded and followed by a vowel, write it upward as in line 14.

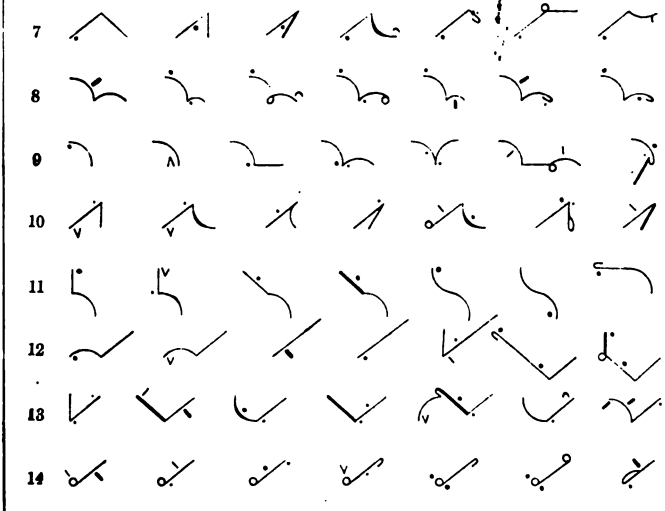
238. When *l* or *r* occurs in the middle of an outline, use the most convenient form — either upward or downward.

For Writing Exercise, see page 122.

Upward and Downward I.



Upward and Downward K.



FORMATION OF OUTLINES.

239. Since *p*, *b*, *t*, *d*, *f*, *v*, *s*, *z* *sh*, *zh*, *l*, *r*, *n*, *w*, *y*, and *h* are represented in Phonography in more than one way, it is obvious that many words may be written with several possible outlines. The word *abbreviation*, for instance, has no less than twenty possible forms, though, of course, only a few of them are at all practical.

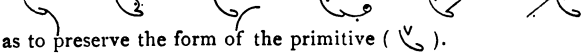
240. The difficulty of choosing the best one from among the various possible outlines causes, perhaps, more embarrassment to the average student of Phonography than any other one point, and is best overcome by repeatedly reading and copying printed phonographic publications, and by consulting the *Phonographic Dictionary*, when a doubt arises, while writing original matter.

241. The principal rule governing the formation of the outlines of primitive words is that of convenience and ease in writing. The pupil will find that the form which is shortest to the eye, or takes up the least room on the page, is not necessarily the best or most expeditiously written.

242. There are, however, certain rules of formation which it is desirable to observe, chiefly for the sake of legibility, when the vowels come to be omitted, as they are, largely, in the briefer form of Phonography known as the Reporting Style. These rules have, for the most part, already been given in their respective places, under the special principle of which each forms a part. The student is especially referred to paragraphs 73 to 77, 85, 92, 99, 110, 124, 130, 131, 134, 140, 160, 165, 214, 226, and 233 to 238.

243. In writing derivative words, the rule is to write all outlines, as far as possible, in accordance with the forms used for their respective primitives. Thus, the derivatives of the word *fine* should be written

finer, *finest*, *finely*, *fineness*, *finery*, *refine*,

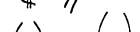
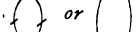
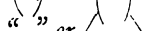


so as to preserve the form of the primitive ( ).

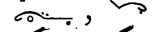
244. In writing compounds it is also best to preserve the forms of the primitive words as far as possible. Thus, write for *steam-engine* and not .

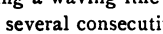
245. This principle cannot invariably be followed, for there occasionally occur impossible joinings (as in *assignor* , where it is impossible to preserve the primitive form *assign*), and other cases in which it would be awkward or illegible to observe it.

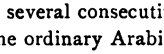
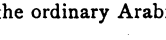
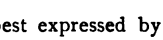
PUNCTUATION, ETC.

Comma	,	Dash	
Semicolon	;	Asterisk	
Colon	:	Caret	
Period		Paragraph	
Interrogation		Parenthesis	
Exclamation		Quotations	
Hyphen		Laughter	

246. The above signs are, for the most part, self-explanatory. The second form of the period and quotation marks are used by some writers, only in reporting. The second form of the parentheses, if used, must be made longer than the double-length *th* or *z*. The choice between the two forms of the dash is simply a matter of taste.

247. An initial capital to a phonographic word is indicated by underscoring it with two short lines, as 

248. Emphasis is expressed by drawing a waving line  under a single word and a straight line under several consecutive words.

249. Figures are best expressed by the ordinary Arabic numerals, except *one*  , *two*  , and *three*  .

250. Initials of names or titles are best expressed by the phonographic characters so far as their names coincide with those of the ordinary alphabet. When this is not the case, as with *C*, *G* (soft), *Q*, and *X*, the long hand character should be used.

For writing initial vowels, see par. 217.

FOREIGN SOUNDS.

251. It is often a convenience, sometimes a necessity, to use in speech and writing, words of foreign origin. It has, however, been a too common practice to give to foreign words and names a crude, idiomatic pronunciation, in accordance with the English use of the letters. This is to be deprecated as tending to confusion, and making ignorance, not knowledge, the standard of practice.

252. In ordinary Phonography there is no distinction made between the *e* in *merry*, and the *e* in *mercy;* between the *a* in *dame* and that in *dare;* nor between the *a* in *at* or the *a* in *calm* and that in *ask*. By careful speakers, in this country and in England, the sounds given in these words are differently pronounced.

253. For the representation of foreign sounds, and for a more exact representation of English than is provided for by the twelve-vowel scale, an extended alphabet is here presented:

	Long Vowels.				*Short Vowels.*		
1	e		earth (E.) le (Fr.)	7	i		ici (French)
2	è		frère (Fr.) air (E.)	8	é		été (French)
3	â		pâte (French)	9	a		patte (Fr) ask (E)
4	ö		Göthe (German)	10	ö		Böcke (German)
5	eu		deux (French)	11	o		bonne (French)
6	u		rue (French)	12	ü		Künste (German)
	Nasal Vowels (French).				*Consonants.*		
13	in		fin	17	ch		ich (Ger) loch (Sc)
14	en		en danse	18	gh		einige (German)
15	un		brun	19	ll		Llanelly (Welsh)
16	on		bon	20	r		amor (Italian)

TABLE OF GRAMMALOGUES.

ARRANGED ALPHABETICALLY.

For the Writer.

A		Be		Dear	
above		been		did*	
accord-ing-ly*		before		differ, ed ent-ly ence	
account		behind*		difficult-y	
advantage		beyond*		do	
after		but		done	
again		Call*		Every	
all*		called*		First	
alone		can		for	
already*		cannot*		from	
an		care		full-y	
and		cared		Gave	
another		could		general-ly	
any*		child*		gentleman	
are		come		gentlemen*	
as		common*		give-n*	

* The logogram is written above the line.

TABLE OF GRAMMALOGUES.—CONTINUED.

God*		let		no	
good		letter		nor*	
great		Lord*		not*	
Has		Made		Of*	
have		man		on*	
he*		matter		one	
him		may		only	
his*		me*		opinion*	
how		men*		or*	
I*		might*		ought*	
immediate-ly*		mind*		Part	
important-ce*		most		particular-ly*	
improve-ment/ed		more		Phonography	
in*		Mr.*		pleasure	
is*		must		principle/al-ly	
it		my*		Quite*	
Just		Nature		Read*	
Know		near*		remark*	
Language		neither*		remember-ed	

TABLE OF GRAMMALOGUES.—CONCLUDED.

Shall-t		thought*		went	
should		three		were	
so		till		what*	
some		to		whatever	
spirit*		together		when*	
sure		told		where	
Tell		too		which	
ten		toward		who	
than		truth		will	
that*		two		with*	
the*		Under		without	
their		up		word	
theirs		upon		world	
them		usual-ly		would	
then		Very		Ye*	
there		Was		yet	
thing*		way		you	
think		we*		your	
this		well		yours	

TABLE OF LOGOGRAMS.

ARRANGED PHONETICALLY.

For the Reader.

	up		told		call*
	principle al-ly		toward		difficult-y
	upon		do		care
	particular-ly*		dear		can
	part		done		could
	spirit*		differ, ed ent-ly ence		called*
	be		did*		accord-ing-ly*
	remember-ed		which		cared
	been		child*		quite*
	above		advantage		cannot*
	behind*		general-ly		account
	it		just		give-n*
	tell, till		gentlemen*		together
	truth		gentleman		again
	ten		common*		gave
	whatever		come		God*

* The logogram is written above the line.

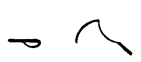
TABLE OF LOGOGRAMS.—CONTINUED.

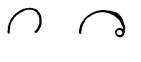
	good		so		my, me*
	great		first		him, may
	for		was		some
	full-y		is, his*		Mr., remark*
	from		as, has		more
	Phonography		shall-t		men*
	after		sure		man
	have		usual-ly		most, must
	every, very		pleasure		might*
	think		will		immediate-ly*
	three		well		made
	thought*		alone		mind*
	them		let		important$^{t*}_{ce}$
	this		letter		improve-$^{d}_{ment}$
	the$^{tr}_{re}$		are		matter
	theirs		where		in, any*
	than, then		world		no, know
	that*		Lord, read*		when*
	without		word		one

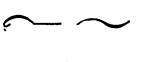
TABLE OF LOGOGRAMS.—CONCLUDED.

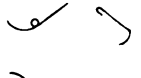
	only		he*		on*
	nor, near*		the*		should
	opinion*		a		I*
	not*		an, and		how
	nature		all*		we*
	under		too, two		with*
	went		already*		were
	neither*		before		what*
	another		ought*		would
	thing*		who		ye*
	language		of*		you
	way		to		yet
	your		or*		beyond*
	yours		but		

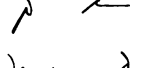
OF FREQUENT OCCURRENCE, UNNECESSARY TO VOCALIZE.


against
alphabet


also
always


America
among

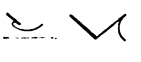

answer
appreciate

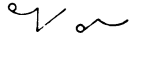

arrange
article

ascertain
assist

association
beautiful

being
believe


benefit
better


between
birth

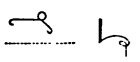
century
certain

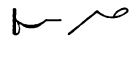
comprehend
concern

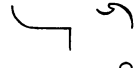
condition
consequence

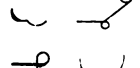
consider
consist

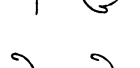
constitution
convenient


correspond
demonstrate


distinct
earnest

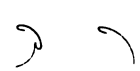

effect
endeavor

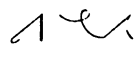

evident
exercise

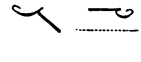

exist
finish

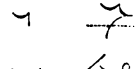
firm
forget

form
former

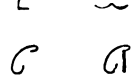

freedom
frequent


furnish
further


head
henceforth


honorable
ignorant

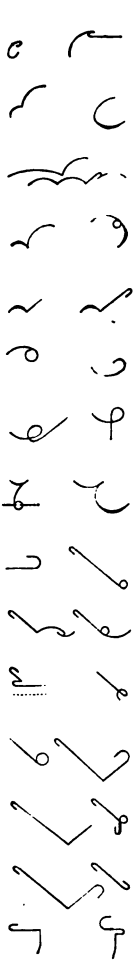
indebted
individual


inferior
instead

intellect
intend

learn
learned (*adj.*)

OF FREQUENT OCCURRENCE, UNNECESSARY TO VOCALIZE.



learned (*part.*)
likely

little
long

material
memorandum

middle
Misses

moderate
modern

Mrs.
nation

necessarily
necessity

needless
nothing

occasion
perhaps

permanent
person

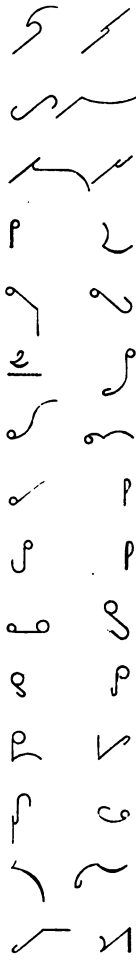
political
position

possess
preparation

prepare
president

proportion
prove

quality
quantity



rational
refer

relation
render

require
reward

said
saying

separate
separation

shorthand
situation

social
sometime

sorry
state

station
study

success
suspicion

suspend
sustain

system
turn

twenty
unless

whether
willing

work
yesterday

VOWELS.

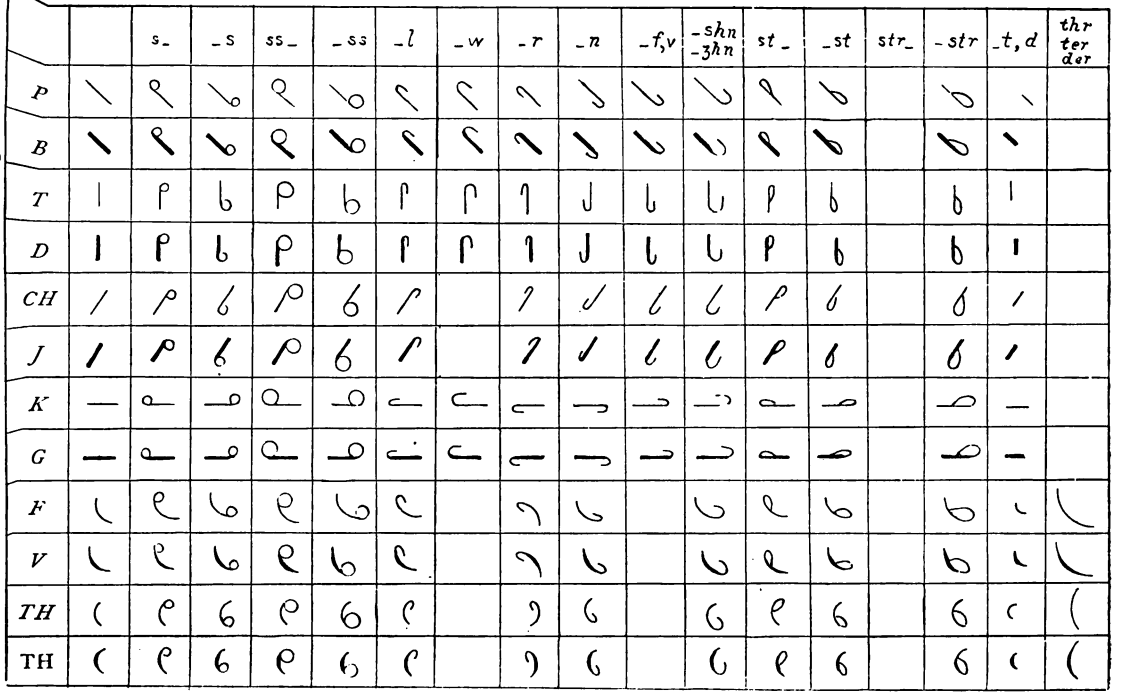
	Long.			*Short.*	
E		*ee*l	i		*i*ll
A		*a*le	e		*e*ll
AH		*a*rm	a		*a*m
AU		*a*ll	o		*o*n
O		*o*ld	u		*u*p
OO		*oo*ze	oo		f*oo*t

DIPHTHONGS.—I *i*ce AY *a*ye OI *oi*l OW *ow*l

TRIPHTHONGS –WI *wi*ne WOI *quoi*t WOW *wou*nd

COALESCENTS.

WE		*we*	wi		*wi*t
WA		*way*	we		*we*t
WAH		q*ua*lm	wa		*wa*g
WAU		*wa*ll	wo		*wa*s
WO		*wo*ke	wu		*wo*n
WOO		*woo*ed	woo		*woo*d
YE		*ye*	yi		•
YA		*yea*	ye		*ye*t
YAH		*yah*oo	ya		*ya*m
YAU		*yaw*n	yo		*yo*n
YO		*yo*ke	yu		*you*ng
YOO		*you*	yoo		•


s_
_s
ss_
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_r
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_f,v
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-zhn
st_
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S
Z
SH
ZH
L
R
M
N
NG
W
Y
H
MP
R
W-
k-ger
ther-ter der
er

WRITING EXERCISES.

To obtain a practical acquaintance with Phonography, it is not sufficient that the explanations in this work be read, and the engraved exercises afterward copied and re-copied many times; it is necessary that the student should write exercises from the common spelling, in order to test his familiarity with the sounds of words, and with the different parts of the system used in their Phonographic expression.

These exercises should be written in a Phonographic Copy-Book, made of ruled paper, occasionally with a pencil, at other times pen and ink. When lessons are received in class, a pencil is commonly used, while those exercises which are written at home, and which ought to be prepared with great care, should be written with a pen.

It will be of great advantage to the student to write each combination or word in these exercises at least three or four times; first, as a test of his acquaintance with that principle of the system involved in its correct representation; secondly, to gain that familiarity with the signs which comes from repeatedly observing them, and, finally, to attain that ease in writing them which results from knowing exactly *how* any letter or word should be written, without a moment's hesitation.

EXERCISE I.

COMBINATION OF CONSONANTS.—See paragraphs 33 to 39.

Write the following combinations of consonants. The letters that are joined by a hyphen are to be written without lifting the pen.

t-k t-m m-k n-k k-n m-n n-m n-n m-m p-k p-m
ch-k ch-m ch-n m-l k-l n-l p-l t-l l-n f-m f-l l-t l-f
l-p t-m-k t-m-n t-m-l m-l-n l-t-l l-t-m l-n-t.

In the following combinations, the first consonant should be com-

menced sufficiently high above the line, to allow the descending letter to rest upon it.

k-t n-t m-t k-p n-p n-f n-v k-v k-f m-f m-v k-ch k-j n-ch m-ch k-t-k k-t-m k-t-n n-t-l k-t-l k-p-l n-p-l n-t-k k-ch-k.

In the following combinations the first letter should be written down to the line and the second below it.

p-t b-t t-p t-b f-t f-d v-t t-f ch-t ch-p p-ch f-ch f-r.

EXERCISE II.

ON LONG VOWELS.—See paragraphs 40 to 51.

Write the six long vowels *after* the consonants t, p, k, f, s, r, m, n.
Write the six long vowels *before* d, p, ch, v, s, r, m, ng.
Write the six long vowels *before* the letter l. (See par. 45.)
Write the six long vowels *after* the letter h. (See par. 45.)

EXERCISE III.

WORDS CONTAINING LONG VOWELS.—See paragraphs 40 to 51.

In writing this exercise the pupil must pay no attention to the usual spelling of a word, but simply to its sound when deliberately pronounced. Each word should be written several times.

Me, may, nay, no, gnaw, see, say, bee, bay, tea, toe, pay, day, do, though, how, paw, eat, hay, oat, ate, ale, owes, ooze, each, chew, team, hoe, jaw, meek, peak, poke, name, meek, more, pair, babe, balk, both, mail, bathe, peer, pour, beer, peel, bear, bore, Paul, beam, teach, maim, teeth, tale, boat, tall, tier, fade, tore, deep, peep, shade, shape, shave, sheep, daub, deal, beak, dale, also, below, detail, vacate, dado.

EXERCISE IV.

WORDS CONTAINING SHORT VOWELS.—See paragraphs 52 to 56.

1ST PLACE LIGHT DOT: Bit, mill, fill, ditch, pitch, pig, pith, big, Dick, dig, dip, dish, tip, pillow, billow, filly, pithy, ditty, Biddy, busy, Billy.

2D PLACE LIGHT DOT (written before the second consonant): Etch, beck, debt, bet, peck, peg, egg, edge, dell, fed, death, leg, jet, fetch, keg, bellow, jelly, Jenny, penny, bevy, Jessie.

3D PLACE LIGHT DOT: Pad, patch, add, ash, at, tack, bag, bat, lack, lag, nag, match, shaggy, Hannah, baggy, taffy, natty, dally, Fanny.

1ST PLACE LIGHT DASH: Odd, log, pop, pod, bog, bob, fog, knock, loll, top, doll, Tom, dot, jockey, jolly, Polly, poppy, colley, bonny, dolly.

2D PLACE LIGHT DASH: Up, us, pup, bug, touch, tuck, duck, pug, tub, tug, buck, tongue, Dutch, dug, puppy, lucky, buggy, duchy, dummy, puffy, touchy.

3D PLACE LIGHT DASH: Cook, push, bush, shook, book, bull, look, took, nook, pully, pussy, bully, bushy, cuckoo.

EXERCISE V.

WORDS CONTAINING THIRD PLACE VOWELS.—See paragraph 55.

Food, move, poor, boot, boom, pool, tooth, calm, palm, balm, farm, room, tool, bat, patch, batch, match, hatch, bag, lag, hash, bull, took, nook, bouquet.

WORDS CONTAINING TWO MEDIAL VOWELS.—See paragraph 56.

Layer, lower, Lowell, peony, pæan, payer, poet, poem, poesy, Joab, Jewess, Jewish, jewel, Vienna, seeing, saying, sower, sewer, sewage, laity, weigher, wooer.

EXERCISE VI.

WORDS CONTAINING DIPHTHONGS.—See paragraphs 57 to 62.

I: Tie, bile, dire, pyre, pie, eyes, vie, thigh, thy, my, nigh, bite, dyke, type, dire, chide, chime, gibe, live, guide, guile, five, lyre, rhyme, mime, Nile, tiny, pious, bias, idol, Zion, shyer, nigher, ally, China.

Or: Toy, boy, oil, coy, foil, toil, boil, decoy, enjoy, annoy,

alloy, noisy, oily, boiler, boyish, coyness, joyous, toiler, uncoil, envoy, loyal, loyalty, moiety.

OW: Out, bout, our, owl, cowl, mouth, gouge, thou, foul, couch, vouch, allow, shower, tower, lower, endow, dowel.

EXERCISE VII.

COMBINATIONS WITH THE CIRCLES.—See paragraphs 64 to 70.

M-s n-s m-n-s n-m-s m-s-m n-s-n m-s-k k-s-m n-s-k l-s-n t-s t-m-s t-m-n-s p-m-s p-m-n-s p-l-s p-s-l p-s-n t-s-n n-s-t m-s-t p-s-k t-s-k f-s-n f-s-k p-s-t f-s-t t-s-t p-s-p ch-s-t ch-s-p p-s-ch s-t s-t-k s-p s-p-k s-p-l s-ch s-f s-m s-n s-m-t s-n-t s-n-f s-th s-ng s-m-n s-m-ng.

P-ses f-ses n-f-ses m-n-n-ses b-ses k-k-ses s-n-ses g-ses-t k-l-ses s-n-ses-m d-ses-t.

EXERCISE VIII.

WORDS CONTAINING S AND Z.—See paragraphs 71 to 79.

Use the circle: Stay, spake, sneak, soup, soap, seal, sale, soul, seen, sane, sear, sowed, siege, sage, sip, sup, sap, set, sot, such, suck, sag, sill, sell, some, sun, sight, soil, sour, piece, base, toss, chase.

Use the stroke: Zeal, zealous, Zion, zany, ace, ice, eyes, ease, Æsop, essayed, acid, aces, Isaac, Isis, eases, oozes, easel, easier, easily, see, sow, pussy, Tasso, Jessie, fussy, saucy, lassie, lasso, Nassau, posy, busy, daisy, dizzy, Lizzie, noisy.

Use the large circle: Pieces, doses, chases, tosses, kisses, forces, leases, losses, masses, mosses, causes, poses, teases, chooses, loses, appeases, assizes, amazes, success, successive, possess.

EXERCISE IX.

COMBINATIONS WITH UPWARD R.—See paragraphs 80 to 85.

T-r p-r m-r f-r k-r ch-r r-t r-p r-k r-n r-f r-v r-ch m-t-r m-r-t n-t-r r-n-t k-r-t t-r-k t-r-n s-n-t-r t-r-n-s

m-r-n-s s-m-r-t p-s-r r-s-p t-s-r m-r-s-n t-m-s-r t-s-m-r m-s-r-t m-r-s-m r-n-s-t-r r-s-t-m p-r-s-n.

EXERCISE X.

WORDS CONTAINING UPWARD AND DOWNWARD R.—See paragraph 85.

Use upward R: Ray, row, rue, reap, rope, robe, wrought, wrote, road, rake, rate, rogue, reach, rage, mere.

Use downward R: Ear, oar, core, arm, ark, ream, Rome, fear, four, form, sheer, share, shore.

EXERCISE XI.

WORDS CONTAINING A BEFORE R.

In the utterance of careful speakers, a distinction is made between the *a* in *air*, *dare*, etc., and that heard in *aim*, *dame*, etc. This difference may be indicated in Phonography (see paragraph 253), but as *a* before *r* is uniformly pronounced with a more open position of the organs of speech, than when it precedes any other consonant, it is not found necessary, in practical Phonography, to note the distinction. The following words should, therefore, be written with the second-place heavy dot.

Use the downward R: Air, fair, pair, dare, bare, share, chair, tear, lair.

EXERCISE XII.

WORDS CONTAINING THE ASPIRATE.—See paragraphs 86 to 93.

Use the stroke: Hay, Harry, Hayes, hop, hoop, harangue, honey, hardy, Hannah, Harris, Harrison, Harvey, havoc, hassock, Hayti, hearth, heavy, heed, hoot, hop, Horace, horizon, hasten, horrify, Howard.

Use the dot: Had, half, halve, happy, hope, happily, height, hide.

Use the tick: Hawk, hock, hook, hackney, hag, hug, hogshead, home, hymn, hem, hammock, homely, humming, hair, hearse, hoarse, harsh, hark, heal, hale, hall, hill, howl, hallow, holy, halo, hillock, health, helm, Helena, hazy, hazing, hussar, Whig, whey, whiz, why, whisk, whip.

EXERCISE XIII.

WORDS CONTAINING COALESCENTS.—See paragraphs 94 to 98.

Write the long *we*, *wa*, *wah*, etc., before *t*.

Write the short *wi*, *we*, *wa*, etc., before *t*.

Weed, sweet, wheat, weep, wade, wish, wash, wit, whit, wet, web, whiff, watch, whet.

WI: Wide, wipe, wife, wives, wight, white.

Write the long *ye*, *ya*, *yah*, etc., before *t*.

Write the short *yi*, *ye*, *ya*, etc., before *t*.

Year, York, yawn, yoke, yon, yacht, young, use, Yankee, youth.

The long *u*, heard in the following words is by far the most frequently used of all the coalescents:

Use, youth, unity, unify, unique, unison, useless, usurp, due, view, cue, sue, new, hew, mule, cube, dupe, duke, feud, fuse, suit, lure, muse, huge, Hughes, duad, dual, duel, fuel, fewer, pupa, puma, puny, beauty, bureau, tuba, duty, Judy, juicy, July, jury, Juno, fury, Lucy.

EXERCISE XIV.

THE W HOOK.—See paragraphs 99 to 101.

Weal, wool, wooly, well, wily, walrus, willow, Waltham, welcome, wealth, welfare, Welsh, William, wear, wary, wearily, weariness, worm, worship, work, warehouse, win, wan, Wayne, wine, wean, wen, windy, winnow, war.

Swell, swill, swallow, swan, swine, swear, swarm, swarthy, swirl, swim, swimmer, swam.

Wheel, whaler, while, whimsical, whine, whereas, whereat, wherefore.

EXERCISE XV.

DOUBLE CONSONANTS.—See paragraphs 102 to 114.

Plea, blue, claw, clue, clay, plow, cry, crew, flay, flaw, prow, flue, fray, fry, pledge, plug, plum, plash, plush, pluck, prime, prop, preach, prick, prowl, prong, pride, bleak, blab, bleat, bleach, blotch, block, bloom, break, bribe, breach, bridge, broth, brass, broom, trim, troop, trod, trudge, trick, trace, trip, dream, drape, drab, drought, dredge, drag, drake, claim, cloak, cloth, clothe, close, clause, club, cream, crop, crib, creed, crotch, creak, crab, glass, globe, glut, glare, glib, glaze, glum, grim, grape, grab, greet, growth, Greece, group, flame, flip, flake, flog, fleece, flash, flag, freak, froth, froze, fresh, frail, frog, three, throve, thresh, thrash, thrush, thrill, throb, shrew, shred, shrill, shrub.

Apple, people, chapel, able, pebble, cable, paper, dapper, viper, fiber, labor, jobber, title, beetle, chattle, writer, otter, daughter, idle, ladle, bridle, eider, powder, spider, etcher, teacher, voucher, wager, ledger, major, buckle, cackle, fickle, acre, poker, fakir, eagle, giggle, legal, eager, tiger, trigger, awful, baffle, muffle, offer, wafer, loafer, evil, shovel, bevel, Ethel, Bethel, ether, Luther, either, bother, tether, bushel, facial, special, usher, fisher, pressure, azure, Hoosier, measure, collar, Schiller, scholar, puerile, ferule, spiral, camel, tramel.

EXERCISE XVI.

TRIPLE CONSONANTS.—See paragraphs 115 to 121.

Splice, splatter, splurge, spray, sprang, spring, spry, sprig, spruce, sprawl, stream, straw, struck, strap, strike, stripe, strew, stride, stretch, streak, screw, scrap, scrape, scribe, scrub, screed, scroll, scruple, screech, scribble, sprinkle, scrupulous.

Supple, supply, supper, sweeper, subtle, settle, setter, satyr, sweeter, saddle, sidle, sable, sibyl, satchel, cedar, solder, sager, sickle, sickly, Cyclops, seeker, sucker, swagger, safer, cypher, civil, sever, secrecy, sepulcher, superstitious.

Display, disciple, displace, passable, possible, plausible, noticeable, peaceable, disoblige, supposable, prosper, chemistry, abstruse, dextrous, destroy, Exeter, extremity, extremely, lustrous, industry, orchestra, pastoral, express, seamstress, pedestal, classical, bicycle, disclaim, disclose, exclusive, listener, dishonor, designer.

See paragraph 120: Explore, explicit, explicable, reprehensible, taxable, feasible, pistol, Bristol, register, subscribe, prescribe, exclusively.

EXERCISE XVII.

TW, DW, KW AND GW.—See paragraphs 122 to 127.

Twice, twig, Tweed, tweezers, twinkle, twitter, twirl.

Dwell, dwelling, dweller, Dwight.

Quill, quell, quip, choir, quick, quadruple, quota, quadrille, Quaker, quiet, quarrel, quiver, querulous, qualm, quibbler, queerly, quickness, quarter, quicksilver, quorum, quieter, quarry, quirk, quoth, cuirass, quizzical, bequeath, require, earthquake, inquirer, liquify, requisite, liquid, vanquish, equal, aquatic, equity, equalize, equip, equipage, acquire, equipoise, equivocal, equinox, iniquity, squaw, squawk, squall, squire, squarely, squeezing, squad, squatter, squab, squib, squelch, sequel, sequacious, exquisite.

Guelph, guava, anguish, lingual.

EXERCISE XVIII.

THE N HOOK.—See paragraphs 128 to 135.

Pawn, pin, pen, pain, bean, bone, bin, boon, tin, town, tune, tone, dawn, den, dine, down, chin, chine, chain, June, gin, John, join, keen, cane, kine, coin, gun, gown, gain, grain, fawn, fin, fun, fine, vain, van, vine, than, thine, then, shin, shun, shone, shrine, lean, lane, lawn, lone, rain, roan, wren, ran, moan, man, mine, mean, known, none, noun, nine, hen, Hun, sprain, deepen, chaplain, membrane, Dublin, cabin, satin,

strain, sudden, squadron, kitchen, legion, beacon, unclean, Logan, chagrin, refine, saffron, ravine, earthen, heathen, assign, machine, enshrine, pollen, barren, demon, canine.

See paragraph 131: Pinch, punish, bounty, banish, tinge, Danish, Dante, change, jaunty, candy, gainer, finance, fancy, vanish, venom, thinness, lining, leaner, raining, rainbow, meaning, nunnery, Henry.

See paragraphs 132 and 133: Bones, bounce, towns, trance, dines, dance, chance, chains, joins, jounce, coins, quince, guns, glance, fans, fence, vines, veins, thence, assigns, zones, shuns, shines, lens, lance, rains, rinse, moons, mince, nonce, nouns, hens, hence, Spencer, kinsman, fencing, thenceforth, lonesome.

See paragraph 134: Pounces, bounces, trances, dances, chances, Kansas, glances, rinses, fences, evinces, essences, lances, minces, announces.

See paragraph 135: Minstrel, minstrelsy, monster, monstrous, remonstrance, demonstrable.

See paragraph 130: Money, rainy, pony, bony, downy, tiny, Dinah, funny, Fanny, China, Jenny, canoe, Guinea, avenue, shiny, honey.

EXERCISE XIX.

THE F AND V HOOK.—See paragraphs 136 to 140.

Puff, proof, beef, bluff, brief, tough, trough, strife, deaf, chief, chaff, calf, cough, cuff, scoff, skiff, clef, cliff, quaff, grief, reef, rough, huff, surf, turf, lithograph, defense, deafen, prefer, refer, toughen, define, refer.

In the following, the hook may be thickened, though if not, mistakes will rarely, if ever, occur:

Pave, prove, brave, strove, strive, achieve, Jove, cave, cleave, clove, crave, gave, glaive, glove, grieve, grave, grove, groove, rave, rove, serve, heave, hove, hive, reprove, engrave, derive, observe, reserve, deserve, behave, behoove, bereave, David, divide, devote.

Puffs, proofs, paves, proves, beeves, bluffs, braves, strives, calves, coughs, cuffs, caves, cloves, reefs, heaves, reproves.

EXERCISE XX.

THE SHUN HOOK.—See paragraphs 141 to 144.

Par. 141, *b*: Option, passion, caution, cushion, auction, action, ration, adoption, Egyptian, occupation, logician, application, implication, imprecation, diction, education, reduction, reaction, rogation, portion, aberration, abortion, coercion, gyration.

Par. 141, *a*: Abrasion, station, attrition, sedition, section, suction, seclusion, equation, serration, fiction, affection, faction, selection, legation.

Fashion, evasion, revision, cessation, pollution, intimation, ammunition.

Par. 142: Opposition, position, possession, supposition, procession, persuasion, precision, decision, dissuasion, accession, accusation, acquisition, physician, civilization, musician, sensation, deposition, proposition, disposition, pulsation, exposition, inquisition, disquisition.

Par. 143: Optional, passionate, cautionary, auctioneer, actionless, rational, dictionary, educational, reactionary, proportionate, stationary, sectional, visionary, missionary, national, oppositional, suppositional, musicianly, sensational, transitional, passions, actions, rations, Egyptians, occupations, imprecations, portions, gradations, editions, stations, sections, equations, serrations, fictions, locations, fashions, visions, sessions, allusions, motions, nations, possessions, processions, decisions, acquisitions, accusations, physicians, musicians, sensations, depositions, pulsations, transitions, dispensations.

EXERCISE XXI.

LOGOGRAMS.—See page 56.

Write the signs for the following Grammalogues, filling a line with each sign: The, and, of, to, in, a, that, is *or* his, it, I, with, for, you, be, as *or* has, he, but, are, not, have, which, all, from, your.

1. It is not that which you say, but that which you do, that is of

avail. 2. He said it had been snowing for ten or twelve days. 3. If he has done all he can, he has done all you can ask for. 4. Do that which you have to do with all your power. 5. If you feel that your own actions are right you may be happy. 6. Why he came here at that time is a mystery to me. 7. I know that you have done all in your power to help us. 8. He seems to know that it is to be done, but he does not try to do it. 9. Few people are out of the reach of worry and trouble. 10. From all that I can learn he is not to blame for his actions. 11. He may ask you to hisho use but you are not to go. 12. As far as I can see he has done you no harm. 13. Happy are they that learn not to despair. 14. A man is known by those with whom he is seen. 15. Always be that which you wish to seem to be.

EXERCISE XXII.

SIMPLE-CONSONANT LOGOGRAMS.—See page 58.

Write the signs for the following Grammalogues, filling a line with each sign: Up, be, it, do, which, advantage, common, come, give-n, together, for, have, think, them, so, was, shall-t, usual-ly, will, are, my, me, him, may, in, any, no, know, thing, language, way, your.

1. Do, in all things, to others as you wish others to do to you. 2. Up to the time of your illness you had the advantage of him. 3. You are wise if you know that you have much to learn. 4. It is all the same to me which of them you take. 5. It is often well to give close heed even to common things. 6. All things are common to him who sees with common eyes. 7. If you live a useful life, you will be happy. 8. No way is the right way save the way of honor. 9. It is wiser to do any work than to do none. 10. It was not my purpose to go so far with you. 11. I have given him the reason why I shall not go as early as usual. 12. I think he is not sincere and that he uses such language only for effect. 13. You may go with them, but you are not to stay long. 14. They usually come together twice or three times a week. 15. Thou shalt not kill.

EXERCISE XXIII.

VOWEL LOGOGRAMS.—See page 60.

Write the signs for the following Grammalogues, filling a line with each sign: All, too, two, already, before, ought, who, of, to or, but, on, should, the, a, an, and, I, how, he.

1. You should try to speak only that which you know is true. 2. I am far too busy to see any of them to-day. 3. It is a wise man who looks before he leaps. 4. Give some persons an inch and they will take an ell. 5. Either you or he should go to them at once, before they leave. 6. He knew all the time that he was clearly in the wrong. 7. I can finish this work in two or three weeks. 8. I fear he makes a grave mistake, and I think he ought to know it. 9. He ought to be already aware of how much I disapprove of it. 10. He is a happy man who works because he loves to work. 11. He who lives only for his own happiness knows not how to live. 12. I was in no hurry, for he said it was early, but the train had already gone. 13. I saw him occasionally while I was in that city on business. 14. All those who are to go with us should be ready to set off at two o'clock. 15. I ought to be already with them, so I shall have to go.

EXERCISE XXIV.

W AND Y LOGOGRAMS.—See page 62.

Write the signs for the following Grammalogues, filling a line with each sign: We, with, were, what, would, ye, yet, beyond, you, well, where, when, one.

1. Would you know what money is; go borrow some. 2. We should always know how, when, where, and with whom we speak of others. 3. He has not yet come, but we look for his arrival hourly. 4. We would have gone with you had we known what you would do. 5. It is far beyond my means, so I shall not take it. 6. All that we have, came from others and will go to others. 7. I do not know what his feelings were, but his language was that of a man of sense. 8. He said nothing beyond what I have already

spoken of. 9. When one does well what he has to do, he may be happy. 10. I paid for it on Saturday, but it has not yet come. 11. It is easy for one to be generous, so long as he sacrifices nothing. 12. "Come unto me all ye that labor and are heavy laden." 13. Do what you do as well as you can and I shall be well pleased. 14. Do you know when and where they were to go? 15. We do not know when or where he said so.

EXERCISE XXV.

THE LOOP ST.—See paragraphs 159 to 164.

Paste, pest, past, beast, baste, test, tossed, dust, dressed, chaste, chest, jest, just, cast, cost, ghost, guest, fast, faced, vest, voiced, thrust, assist, assessed, zest, schist, laced, last, raced, roast, mist, mast, honest, waste, west, yeast, haste, host, papist, deepest, debased, protest, latticed, proudest, Buddhist, purchased, richest, digest, rejoiced, bleakest, thickest, suggest, druggist, professed, prefaced, blithest, ballast, stillest, pierced, forced, purest, forrest, promised, utmost, denounced.

Steep, stoop, stab, stub, state, stout, steed, staid, stitch, stage, stake, stick, stag, stogy, staff, stiff, stave, stove, stale, steal, stall, steer, stair, story.

Artistic, testify, tasteful, destiny, majestic, justify, unjustifiable, investigation, elastic, Buddhistic, statistics.

Par. 162: Eulogized, catechised, chastised, proposed, disposed, reposed, surprised, despised, advised.

Use the thickened loop: Raised, roused, noised, sneezed, hazed, housed, realized, crystallized, perused, caroused, theorized, cauterized, agonized, canonized.

Use the stroke d: Paused, appeased, pleased, abused, blazed, bruised, teased, dazed, caused, accused, closed, gazed, glazed, grazed, fizzed, suffused, phrased, mused, amazed, amused.

Par. 163: Steeper, stopper, stupor, stutter, stouter, stager, stoker, stagger, pounced, trounced, danced, chanced, canst, against, glanced, entranced, enhanced.

Par. 164: Beasts, tests, chests, ghosts, vests, mists, masts, hosts, protests, digests, druggists, forrests.

EXERCISE XXVI.

THE LOOP STR.—See paragraphs 165 to 169.

Poster, pastor, plaster, bluster, Brewster, blister, duster, jester, coaster, caster, cluster, glister, Gloucester, feaster, faster, foster, vaster, luster, rooster, arrester, master, muster, Nestor, sinister, youngster, songster, Hester, adjuster, forrester, ancestor, disaster, bolster, barrister, chorister, dexter, gamester, minister, strange, stranger, strangely, string, strong, strung, strengthen, strangle.

Par, 167: Punster, spinster.

Par. 168: Posters, blisters, dusters, coasters, clusters, feasters, fosters, roosters, masters, songsters, monsters, forresters, disasters, bolsters, gamesters, punsters.

EXERCISE XXVII.

THE HALVING PRINCIPLE.—See paragraphs 170 to 179.

Par. 172: Poach, poached, bake, baked, dip, dipped, chop, chopped, keep, kept, gape, gaped, vouch, vouched, thatch, thatched, leap, leaped, reap, reaped, nip, nipped, wake, waked, hop, hopped, budge, budged, cage, caged, guage, guaged, lodge, lodged, rob, robbed, nab, nabbed.

Par. 173: Apt, etched, ached, oft, east, eased, art, aunt, pet, bead, taught, deed, cheat, jade, cat, goat, feat, void, thought, sheet, late, meet, neat.

Par. 174: Sipped, spot, skate, soaked, soft, saved, ceased, siezed, slight, sort, sent, snout, beads, deeds, cats, goods, thoughts, shouts, arts, mates, nuts, stopped, stitched, stalked, stilt, start.

Pars. 175 and 176: (Write *lt* upward), Let, late, light, pelt, tilt, dealt, colt, gilt, vault. malt, hilt, salt, pellet, ballot, daylight, skillet, violet, mallet. (Write *ld* downward), Ailed, old, piled, boiled, doled, chilled, killed, gild, availed, shield, mold, nailed, sealed, wield, art, heart, alert, sort, chart, erred, sword, poured, barred, dared, jarred, cord, afford, meet, mate, met, mat, smote, smite, smut, plummet, comet, gamut, limit, remit, made, mode, mad, mud, boomed, tamed, chimed, combed, famed, thumbed, seemed,

ashamed, rhymed, maimed, hummed, ant, note, neat, gnat, knot, night, cent, snout, agent, granite, linnet.

Par. 177: Nicest, finest, roughest, briefest, gravest, gruffest, oftenest, vainest.

Par. 178: Plate, prate, breed, treat, greed, freight, throat, ogled, effort, honored, couplet, labored, retreat, democrat, sugared, spangled, split, sprout, straight, secret, severed, simmered, bowsprit, demonstrate, dissevered, excrete, execrate.

Par. 179: (Use upward *rt*), Smart, artifice, ratify, certify, certain, ascertain, article.

EXERCISE XXVIII.

THE HALVING PRINCIPLE—*Continued.*—See paragraphs 180 to 187.

Par. 180: People, peopled, caper, capered, labor, labored, battle, battled, buckle, buckled, succor, succored, swagger, swaggered, baffle, baffled, level, leveled, hover, hovered, bother, bothered, measure, measured, enamel, enameled, humor, humored, honor, honored.

Par. 181: Wilt, welt, waltz, wield, weld, wailed, walled, wold, willed, wild, wilder, wert, weird, reward, outward, upward, inward, sward, wo'nt, went, wont, wind (*noun*), wand, wound, weaned, wend, wind (*verb*), swooned.

Par. 182: Pint, spent, print, splint, blunt, brunt, stunt, daunt, jaunt, cant, quaint, gaunt, grunt, faint, front, vaunt, shunt, lint, learnt, rent, cement, anoint, haunt, puffed, bluffed, tuft, drift, chafed, craft, quaffed, rebuffed.

Pained, spend, sprained, band, brand, tend, trained, twined, deigned, drained, joined, canned, cleaned, crooned, gained, gland, groaned, friend, thinned, assigned, shunned, leaned, rained, surround, obtained, enchained, saddened, rejoined, refind, chagrined, lengthened, maligned, renowned, remained, paved, proved, dived, achieved, craved, grooved, cautioned, commissioned, cushioned, proportioned.

Par. 184: Write the form of the past tense of each of the following verbs, by halving the final full-length stroke of the form of the present tense: Trap, trapped, daub, daubed, plead, pleaded, abate, abated, pack, packed, plague, plagued, save, saved, wreathe,

wreathed, finish, finished, fail, failed, maim, maimed, poison, poisoned, harbor, habored, betray, betrayed, badger, badgered, stagger, staggered, bother, bothered, measure, measured, caution, cautioned, fashion, fashioned.

Write the form of the past tense of each of the following verbs by adding a stroke *d* to the final half-length stroke of the present tense: Pet, petted, bode, boded, cheat, cheated, act, acted, goad, goaded, fit, fitted, evade, evaded, light, lighted, mate, mated, note, noted, point, pointed, bond, bonded, count, counted, land, landed, round, rounded, mount, mounted.

In writing the following words, disjoin the stroke *d*: Treated, dreaded, freighted, affrighted, started, anointed, disjointed, founded.

Par. 185: Propped, mapped, probed, mobbed, judged, afflicted, evoked, revoked, leaked, liked, kicked, cracked, fagged, flogged, gagged.

Par. 186: Edited, dated, doted, audited, awaited, dotted, fluctuated, radiated, instituted, situated.

Par. 187: Brought, credit, alphabet, arbitrary, editor, avert, beautiful, beautify, between, British, candidate, doubt, get, got, invert, private, revert, inevitable, better, freedom, method, rapid, sacred, seldom (upward *ld*), spread, trader.

EXERCISE XXIX.

MP AND MB.—See paragraphs 188 to 192.

Par. 189; Camp, damp, dump, lamp, limp, lump, pomp, pump, ramp, romp, tamp, vamp, clamp, cramp, plump, scamp, shrimp, tramp, trump, hemp, hump, stamp, stump, swamp, ample, amputate, empire, emperor, impel, impeach, impetus, impose, simple, sample, Hampshire, Hampton, sympathy, temporary, campaign, champaign, resumption, dampen, dampest, decamp, exemption, example, extemporize, hempen, lampoon, mumps, Pompey, pompous, presumption, temperate.

Par. 190: Ambush, ambulance, ambitious, ambition, ambuscade, embark, embellish, imbecile, gambol, Humboldt, embezzle, limbo, rhomb, rumble, scramble, stumble.

Par. 192: Impend, impound, impugned, lampooned, impassioned, lambent.

EXERCISE XXX.

THE DOUBLING PRINCIPLE.—See paragraphs 193 to 195.

Par. 193: Father, feather, further, thither, mother, smother, neither, another, wither, weather, whither, whether.

Flutter, flatter, fritter, Easter, Esther, aster, oyster, shatter, slaughter, letter, swelter, loiter, welter, Walter, meter, smatter, motor, matter, cimeter, niter, center, saunter, winter, water, alter, laughter, diameter, literal, Psalter, reporter, senator.

Fodder, shudder, ladder, order, sunder, Alexander, Anderson, murder, orderly, re-enter, surrender, tender, thunder, tinder, wander.

Par. 194: Anchor, thinker, tinker, clinker, hanker, franker.

Anger, hunger, younger, finger, linger, longer.

Par. 195: Simper, hamper, temper, tamper, distemper, scamper, temperament.

Ember, amber, umber, somber, Humber, chamber, cumber, limber, lumber, timber, September, November, December.

EXERCISE XXXI.

L AND R HOOK LOGOGRAMS.—See page 72.

Write the signs for the following Grammalogues, filling a line with each sign: Principle, principal, principally, remember, remembered, tell, till, truth, dear, call, difficulty, care, full, fully, from, every, very, three, their, there, sure, pleasure, Mr., remark, more, only, nor, near.

1. No one is a fool always; every one is sometimes. 2. Let others take notice of your wit, but be sure you never do so. 3. His principal reason for refusing seems to be that he was afraid to go near them. 4. You may depend on Mr. Anderson to tell the truth about it, as he is a man of principle. 5. I think that though this way is not near so long, it is fully as difficult. 6. The very best test of all work, is its results. 7. I saw from his manner that he was angry, so I said no more about it. 8. I may remark that I am

principally engaged every day from two till three o'clock. 9. Let it be remembered that every pleasure seems dear to us in proportion as it is near. 10. I do not remember how the difficulty arose, but I am sure it was principally on your account. 11. If you wish to be miserable, always think only of your own affairs. 12. I am sure neither he nor his brother is a man of sound principle. 13. I remember much more about the matter than I am willing to tell. 14. I beg that when you call there, you will take care to present my best wishes for their success. 15. From the full account which is given, it is not difficult to tell which one was in the wrong.

EXERCISE XXXII.

FINAL HOOK LOGOGRAMS.—See page 74.

Write the signs for the following Grammalogues, filling a line with each sign: Upon, been, ten, done, general, generally, can, again, Phonography, than, then, alone, man, men, opinion, above, whatever, differ, differed, difference, different, gave.

1. Keep not with bad men, lest you increase their number. 2. It is never more difficult to speak well than when we are ashamed of being silent. 3. The difference between them is so slight that it will not be generally noticed. 4. Whatever you wish done, shall be ready for you within ten days at furthest. 5. I have heard that of all those who were invited, he alone came. 6. A wise man will not blush to change his purpose. 7. He gave no opinion whatever upon this subject, other than what you have heard. 8. I differed with him then on this point, and I have not yet changed my opinion. 9. He has done a large amount of work for them over and above what was agreed upon. 10. I am sure you will never regret the time you have spent in learning Phonography. 11. Never leave that till to-morrow which you can do to-day. 12. I may say that, in general, his actions have been very different from those of other men. 13. These plans differ so greatly from what we have been used to that I fear we shall not be able to execute them. 14. It is my opinion that he will not refuse such an offer again. 15. The man who has never changed any of his opinions has never righted any of his mistakes.

EXERCISE XXXIII.

HALF-LENGTH LOGOGRAMS.—See page 76.

Write the signs for the following Grammalogues, filling a line with each sign: Particular, particularly, part, spirit, behind, told, toward, did, child, gentleman, gentlemen, could, called, cared, accord, according, accordingly, quite, account, cannot, God, good, great, after, thought, without, that, let, Lord, read, word, world, might, made, immediate, immediately, mind, nature, not, under, went.

1. We are told that one hour's sleep before midnight is worth three after. 2. Keep with good men and you shall be of their number. 3. I went there particularly to see that gentlemen, but did not succeed in finding him. 4. I thought, from the manner in which he expressed his mind on this point, that he had quite misunderstood your spirit. 5. He made me promise that he might go with me the next time I should go there, and accordingly when I called yesterday he went with me. 6. One man may bring a horse to water, but a hundred cannot make him drink. 7. All things work together for good to those who love God. 8. I am under the particular necessity of being there in accord with my promise to those gentlemen. 9. Let them go on toward the house and we will follow immediately behind them. 10. "The Lord is my shepherd; I shall not want." 11. The gown is his who wears it; and the world is his who enjoys it. 12. It is not enough to have great qualities; we should also be able to turn them to account. 13. It is not in the nature of a generous child to refuse to do without a part of his pleasures for the sake of others. 14. We wish you would let us have an immediate answer as to why you could not do as we requested. 15. He would not read a word; however, according to what has been said, there were but few who cared to hear him.

EXERCISE XXXIV.

MISCELLANEOUS LOGOGRAMS.—See page 78.

Write the signs for the following Grammalogues, filling a line

with each sign: Is, his, as, has, this, theirs, some, yours, first, must, most, just, important, importance, improve, improved, improvement, neither, another, letter, matter.

1. What one day gives us another may take away from us. 2. As it is not his, but is theirs, he has no right to take it. 3. First, be sure you are right and then go ahead. 4. It is not important that we should be there just now. 5. His last letter shows great improvement in his manner of writing Phonography. 6. Those who have suffered most should feel most for others. 7. Some people are so unfortunate as never to know when they have enough. 8. You must not let such little matters discourage you or you will never get on. 9. The importance of this matter lies in the fact that neither one of us knew of it at the time. 10. He writes that his health is much improved since he has been there. 11. This is not the first time that this matter has been spoken of between us. 12. I can not express my opinion of this plan of yours too highly. 13. It is but just to say that he made a most determined effort in this matter. 14. Do not fail to improve every opportunity of this nature that may be presented to you. 15. This matter is worthy of his earnest and immediate attention.

EXERCISE XXXV.

THE TICKS.—See paragraphs 206 to 208.

Par. 206: Of-the, to-the, in-the, that-the, is-the, with-the, for-the, be-the, as-the, are-the, but-the, have-the, all-the, from-the, or-the, by-the, on-the, at-the, than-the, so-the, if-the, know-the, when-the, can-the, upon-the, has-the, had-the, unto-the, into-the, was-the, where-the, love-the, see-the, do-the, give-the, without-the, after-the, like-the, under-the, were-the, should-the, say-the, think-the, though-the, between-the, take-the, made-the, am-the, make-the, down-the, place-the, sign-the, from-the.

Par. 207: And-the, and-of, and-to, and-a, and-that, and-is, and-it, and-his, and-with, and-for, and-you, and-as, and-he, and-have, and-which, and-from, and-your, and-this, and-we, and-they, and-will, and-their, and-at, and-them, and-who, and-an, a-life, and-thou, and-if, and-those, and-when-a, and-has-an, and-there-a, a-part,

a-truth, and-had-the, a-great, and-where-the, and-do-a, and-without-the, and-after-the, and-were-the, and-though-the, and-take-an.

EXERCISE XXXVI.

SPECIAL VOCALIZATION.—See paragraphs 209 to 217.

Par. 209: Ice, icy, Iceland, Ida, identify, ibex, ibis, item, iota, ire, Ireland, Irish, iron, Isaac, Isis, ivy, oil, oily, weed, walk, war, warm, warn, warrant, want, wash, wide, witch, widow, wheat, whiff, whit, white.

Bow, prow, plow, brow, about, trout, doubt, vow, thou, mow, now, Ionia, blue, due, few, view, new, suit.

Par. 211: Idea, Messiah, pariah, eon, aorta, eocene, oasis.

Par. 212: Aria, area, aerial, Eolian, experience, appreciate, abbreviate, affiliate, Algeria, alleviate, amiable, appropriate, associate.

Par. 213: Seeing, albeit, saying, laity, hurrahing, drawing, sawing, heroic, showy, shrewish, ruin, poem, poesy.

Par. 214: Dark, darken, Charles, parcel, paragraph, parley, garment, regard, believe, course, curse, cultivated, beautiful, Turkey, curved, north, torment, dormouse, culture, corruption, collect, correct, corner, record.

Par. 215: System, sister, persistent, insist, resist, existence, amanuenses, apices, indices, oases, crises, precise, emphasize, exercise, incisive, suspend, suspect, suspension, susceptable.

Par. 216: Entire, vampire, anchor, renovator, progenitor, preemptor, rancor, material, anchorite, adventure, future.

EXERCISE XXXVII.

PREFIXES.—See paragraphs 218 to 225.

Par. 218: Contain, condone, condition, conspire, consider, conjoin, confess, concave, conceal, concede, conceited, conceive, concentrate, conception, concern, concert, conclave, compound, compose, combine, combat, community, compress, commence, commit, combustion, comfort, commend, commendable, communication, communion, companion.

Par. 219: Accomplish, accompany, reconcile, irreconcilable, lecompose, recommend, decomposition, discomfort, recommence, incommode, uncommunicative, incomplete, recognize, unconfined.

Par. 220: Contradict, contraband, contradistinction, contribution, contravene, controversy, counteract, counteraction, counterfeit, countermand, countermine, countermarch, counterpoise.

Par. 221: Circumstance, circumstances, circumjacent, circumspect, circumscribe, circumvent, circumflex, circumlocution, circumnavigate.

Par. 222: Selfish, self-abnegation, self-assertion, self-esteem, self-command, self-confidence, self-conceit, self-control, self-defense, self-denial, self-evident, self-possessed, self-sufficient, self-respect, self-sacrifice.

Par. 223: Instruct, inseparable, insecurity, inscribe, insatiate, inspiration, unsatiable, insult, insolence, insurrection, unscrupulous, unsalable, unsociable, unseasoned, enslave, enslavement.

Par. 224: Interfere, intermingle, intermit, interview, intermixed, interdict, interjection, intercept, international, introduce, introduction, introspection, introspective, enterprise, enterprising, entertain.

Par. 225: Magnificent, magnificence, magnitude, magnify, magnified, magnanimous, magnanimously, magnanimity.

EXERCISE XXXVIII.

AFFIXES.—See paragraphs 226 to 231.

Par. 226: (Use the dot *ing*), Trying, doing, paying, buying, leaping, sleeping, striking, rapping, speaking, taking, reaching, raging, robbing, ducking, moving, training, cleaning, cleansing, dancing, turning, concerning, considering, constraining.

Par. 227: (Use the circle *ings*), Prancings, engravings, cravings, cleansings, joinings, doings, writings, meetings, buildings.

(Use the stroke *ing*): Pleasing, placing, tracing, praising, blessing, dressing, chasing, choosing, kissing, creasing, crossing, gazing, raising, rising, housing, perusing, composing, facing, meaning, commencing, annoying, lying, feeling, bowling, framing, striving, driving, stiffening, drafting, proving, crossing, tracing, musing.

Par. 228: Trying-the, doing-the, paying-the, buying-the, striking-the, rapping-the, robbing-the, moving-the, training-the, cleaning-the, concerning-the, considering-the.

Par. 229: Stability, suitability, sensibility, expansibility, responsibility, acceptability, popularity, peculiarity, prosperity, criminality, punctuality, frugality.

Par. 230: Myself, herself, himself, thyself, yourself, oneself, themselves, ourselves, yourselves.

Par. 231: Apprenticeship, lordship, chairmanship, hardship, clerkship, friendship, collectorship, statesmanship, companionship, relationship, consulship, generalship, judgeship, courtship, executorship, censorship.

EXERCISE XXXIX.

UPWARD AND DOWNWARD L AND R.—See paragraphs 232 to 238.

Par. 233: (Write *l* upward), Like, look, lucky, likely, lag, legal, lamb, limit, lament, limp, lamp, lump. (Write *l* downward), Alike, element, alum, alack, alkali, alcohol, allegation, long, lung, spelling, sling, slang, failing, languid, Lincoln, lank, longer, linger.

Par. 234: (Write *l* downward), Fail, feel, foil, vile, avail, avowal, revile, reel, funeral, barrel, vial, trial, dowel, trowel, denial, dial, cruel, duel, dual, towel, jewel, creole, serial. (Write *l* upward), Folly, follow, valley, rally, fellow, volley, filly, viola, serially.

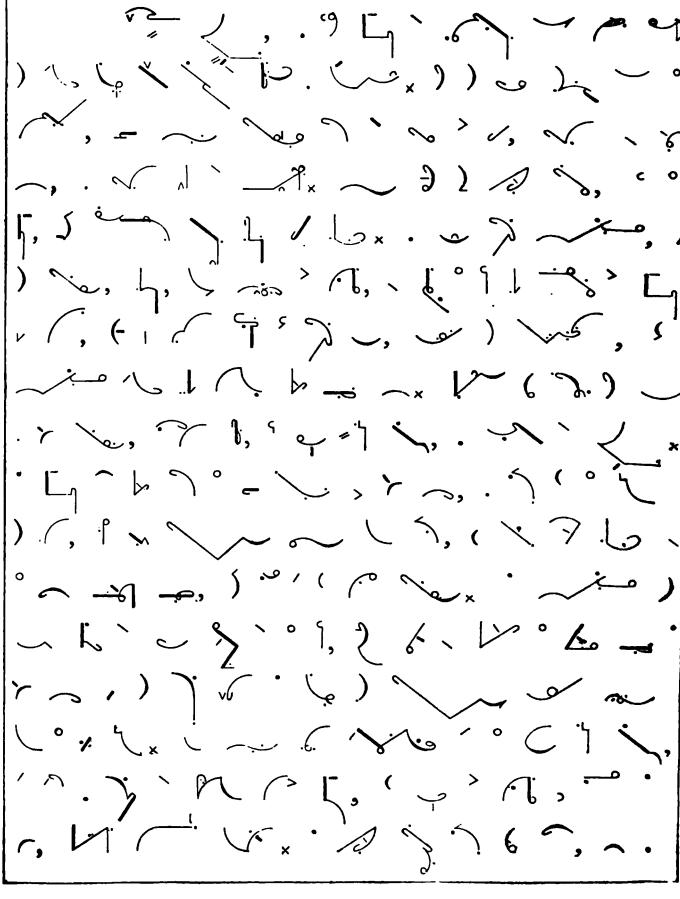
Par. 235: (Write *r* upward), Reap, rope, rip, rap, ripe, rib, rub, rate, wrought, rode, rude, reach, roach, rage, ridge, rake, rack, rag, rug, reef, rough, wreath, wrath, wreathe, writhe, race, rice, raise, rose, rash, rush, rouge, reel, roil, rear, roar, rain, roan, ring, rang, rumor, rammer, aright, article, arrive, circle, earth, iridescent, arch, certain, survey, ardent, artist, Archibald, urge. (Write *r* downward), Ear, air, our, orb, orbit, ark, irksome, argue, irrigate, ears, oars, Irish, early, Ireland, error, arrear, arm, army, iron, irony, ream, Rome, room, rim, ram, rum, rhyme, remain, Roman, raiment, remained, remand, remind.

Par. 236: (Write *r* downward), Pour, pair, par, peer, poor, purr, pyre, power, beer, bear, tear, tare, deer, dare, cheer, chair,

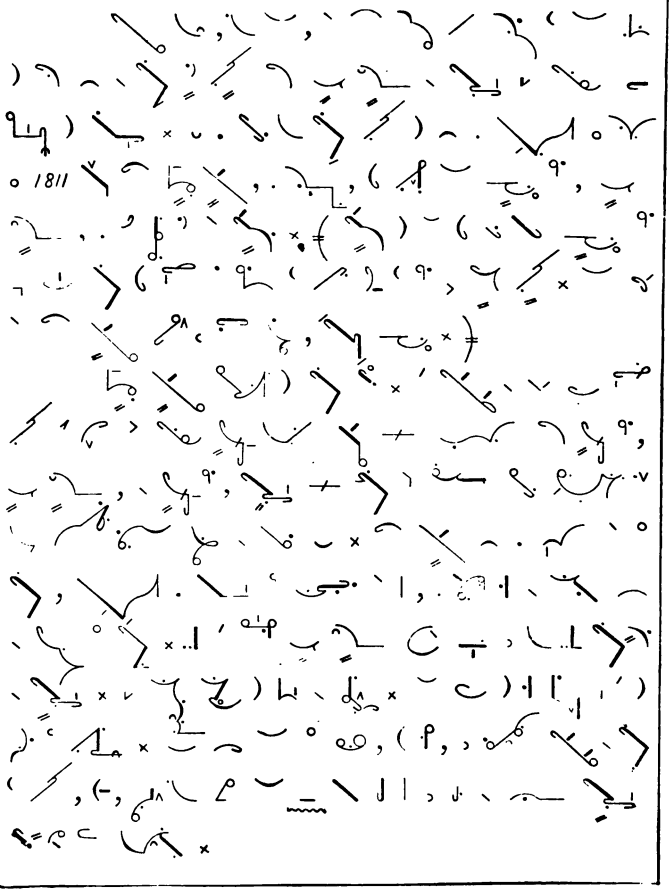
jeer, jar, car, core, geer, gore, fear, fair, veer, severe, seer, sore, Czar, shear, share, leer, lair, ne'er, sneer, singer, wringer, weigher, wooer, hair, her. (Write *r* upward), Parry, Peru, borrow, burrow, tarry, Tory, Dora, dreary, chary, cherry, jury, Jerry, carry, curry, gory, glory, fairy, flurry, vary, savory, theory, thorough, zero, sherry, Laura, salary, miry, Mary, Nero, narrow, weary, worry, hurry, Harry, mere, mare, mar, moor, myrrh, mire, empire, rear, rare, roar, furor, mirror, terror, career, barrier, inferior, despair, posterior, aspire, prepare.

Par. 237: Sorry, sorrow, Sarah, Surry, syren, serene, Syrian, saurian, series, story.

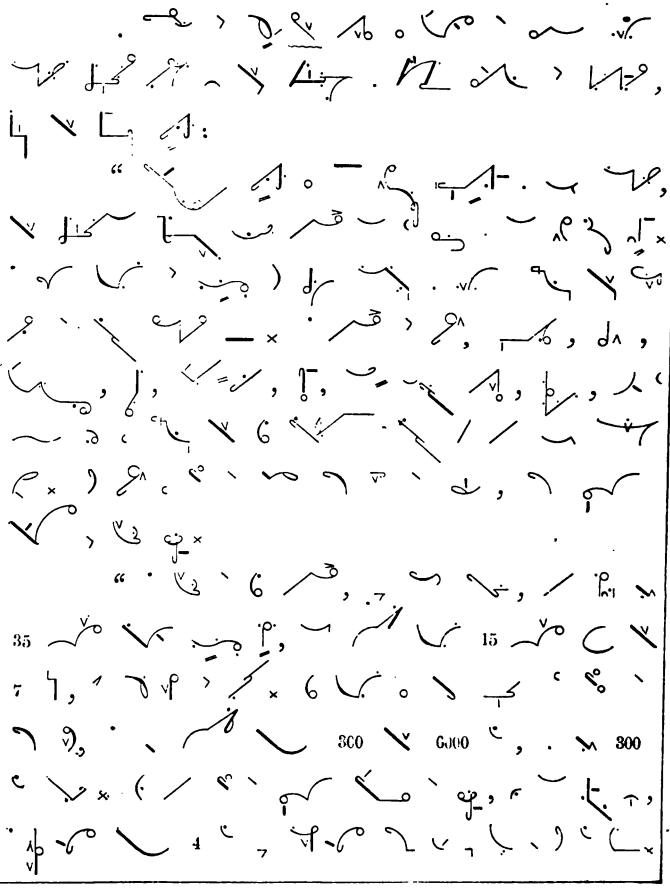
Benevolence.



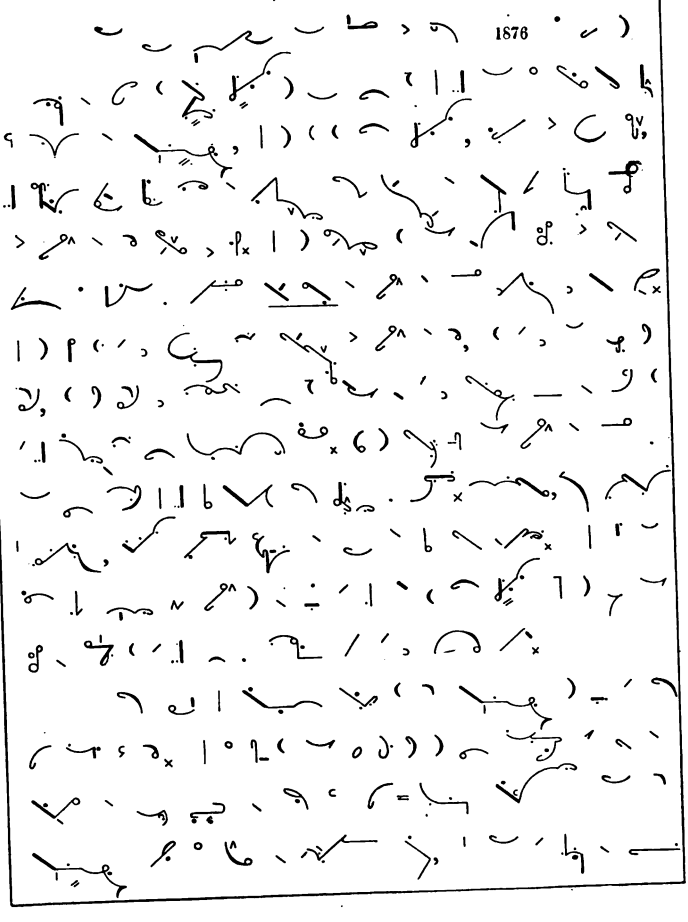
Bridging East River.



Ancient Ruins in Colorado.



Benjamin Disraeli.



THE REPORTING STYLE.

254. The present work treats especially of the Corresponding Style of Phonography; that is, Phonography in its full and complete form; which being, as it is, a compendious and legible system of representing the language, is best adapted to the purposes of correspondence, and indeed to all the emergencies in which ordinary longhand is usually employed. It may be written with from two to three times the speed of longhand, with absolute legibility—every word being fully written, save less than two hundred, which, on account of their frequent recurrence, are represented by abbreviated forms called Logograms.

255. In the remaining pages of this book the principles of the adaptation of Phonography to the uses of verbatim reporting will be so far explained and illustrated as to enable the student to write, what may be termed, the Easy Reporting Style; by the use of which he may increase his speed to from three to four times that of longhand and also obtain an easy introduction to the study of reporting, as an art, for which the reader is referred to the *Reporter's Companion.*

256. The four principles of abbreviation which are applied to the Corresponding Style, in order to secure the brevity necessary for keeping pace with the words of a rapid speaker, are these:

1st. The omission of vowels.

2d. The partial omission of consonants, forming "contractions."

3d. Phrase writing.

4th. The omission of unimportant or otherwise implied words.

257. *The Omission of Vowels.*—Although, to the beginner, it would seem that by omitting to represent the vowels a page of Phonography would be rendered very illegible, it is truly a matter of wonder how large a number of words he will, with very little practice, be able to read from their consonant outlines alone. This

takes place unconsciously even in reading vocalized Phonography, for, as soon as he becomes well acquainted with the forms of most words he will read them by the outline and take little notice of the vowels which he finds comparatively useless. It is true, however, that not all words are so legible, for occasionally several words occur having the same consonants and conflicting in their meanings. When this is the case, they are distinguished from each other by one of three means: 1st, The outlines of such words are written in one of three positions with reference to the line of writing, by which means the place of the leading or accented vowel of each word is indicated; or, 2d, The outlines of the conflicting words are varied in form; or else, 3d, The outlines are more or less fully vocalized.

258. In the Corresponding Style of Phonography, only one position is recognized for full-sized vertical and slanting strokes and two positions, namely, on and above the line, for horizontal and half-sized strokes and vowel signs. In the Reporting Style, three positions are recognized for all characters, which are, when single-ruled paper is used, as follows:

1st position: above the line.
2d position: resting on the line.
3d position: below the line, except full-length upright or slanting strokes, which are written through the line.

When double-ruled paper is used (see paragraph 20), the following are the positions:

For full-sized upright or slanting strokes:
1st position: through the upper line.
2d position: between the lines.
3d position: through the lower line.

For horizontal and half-sized strokes and vowel signs:
1st position: just below the upper line.
2d position: resting on the lower line.
3d position: below the lower line.

When an outline contains more than one stroke, it is said to be written in a given position, when it is so placed that its first upright or slanting stroke occupies that position. By writing the outline of a doubtful word in one of the three positions shown above, the place of its leading or accented vowel may be indicated, it being

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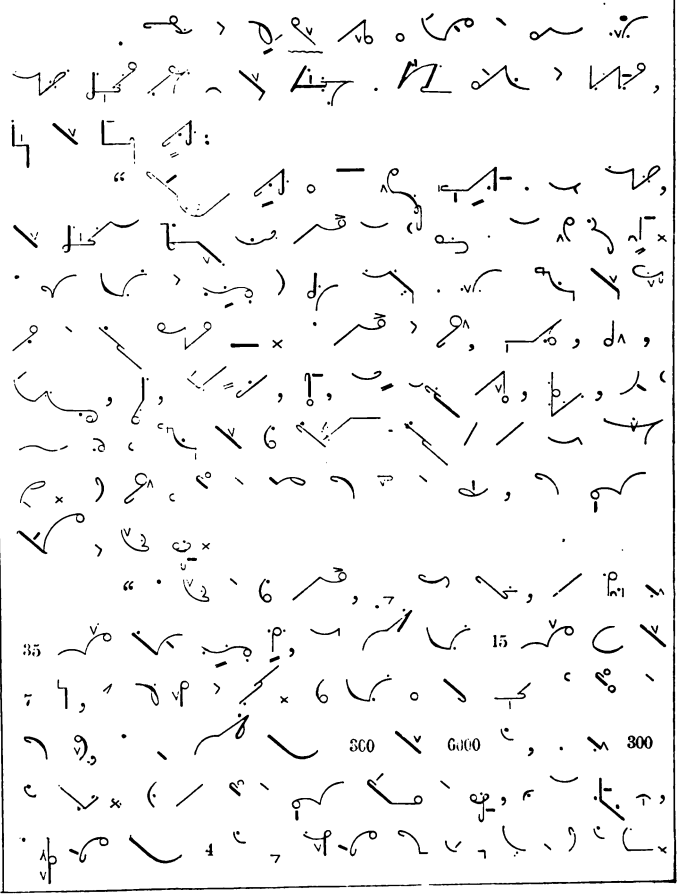

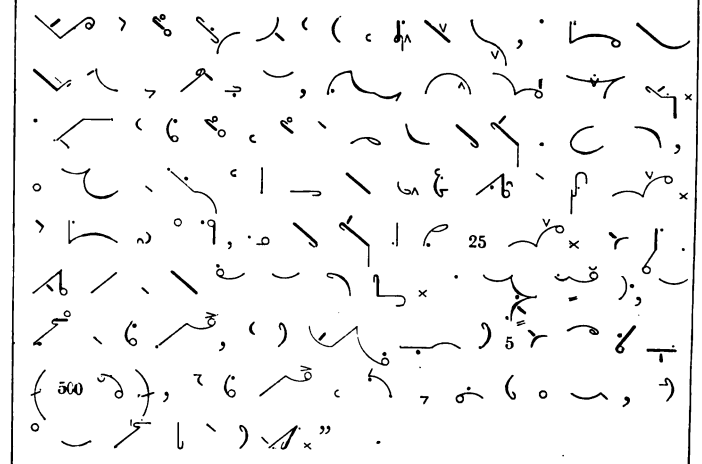

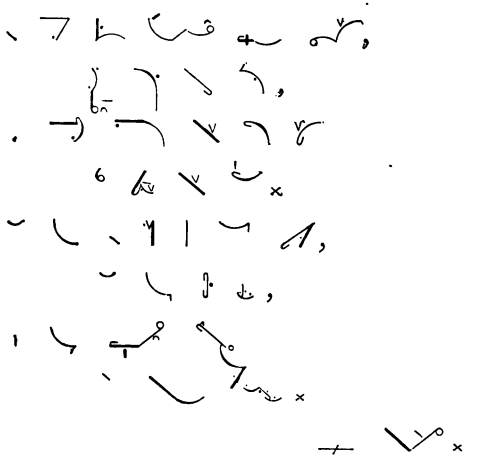

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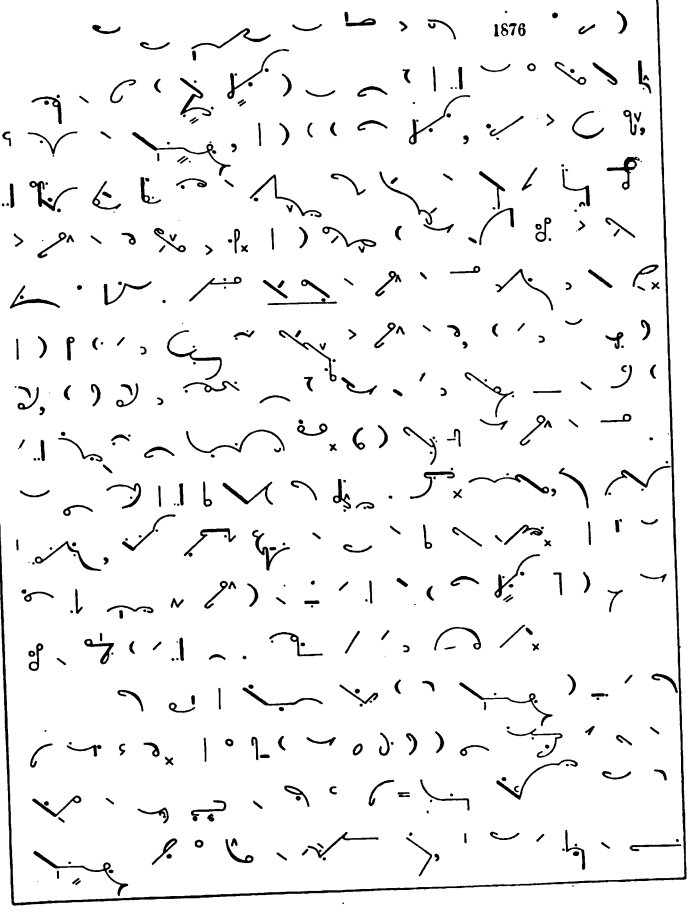

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